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THE NEW YORK DRAMATIC MIRROR

VOL. XXVIII, No. 717.

NEW YORK: SATURDAY, SEPTEMBER 24, 1892.

PRICE TEN CENTS.



CLAY CLEMENT.

AT THE THEATRES.

Fifth Avenue.—*Puritania*.

Comic opera in two acts; libretto by C. M. S. McClellan; music by Edgar Stillman Kelly. Produced Sept. 19.

Vivian George Trevelyan	Pauline Hall
Elizabeth	Louise Beaudet
Abigail	Eva Davenport
Jonathan Blaze	Jacques Kruger
Charles II	John Brand
Kibbin Burgess	Harry McDermott
Lord Chamberlain	Helen Dunbar
Skimmie Softly	W. Marriott
Paul	Maud Sutton
Smith	Fred. Solomon

The first act is laid at Salem, in 1690, the period of the witchcraft delusion. The Maid of Salem has been arrested, charged with being a witch. Her trial is in progress and the stake and faggot are looming up when a young Earl, who commands one of the King's ships, appears on the scene. He falls in love with the fair prisoner and saves her from the frenzy of the Puritan fanatics. The Earl has brought with him from England the Witch Finder General, an official charged with the capture of witches to the colonies. He is paid so much *per capita* for his finds. The Witch Finder claims the Maid, but the Earl interferes and declares his purpose to take her before His Majesty in England and sue for permission to make her his bride.

The second act opens with a scene showing a cellar beneath King Charles' palace. Here Kilsin Burgess, a conspirator, is discovered at work on his pet device of blowing the ruler of England into kingdom come. He hears that the king is about to give audience in the room above to the Earl, the Maid, and the Wicked Witch Finder, and he decides to light his fuse at the hour of eleven.

The following scene is in the King's audience room: His majesty is about to free the Maid from the charge on which she is held, when she—goaded by the Witch Finder's persecutions—loses her mental balance for the nonce, and hysterically offers up a mock incantation. She calls upon his satanic majesty to send a representative, whereupon Kilsin, who has accidentally blown himself up, bursts through the floor. The King takes this as true evidence that she is possessed, and the Maid is cast into a dungeon. It is soon developed that the Maid is Kilsin's daughter. That worthy confesses to the King, and so clears the girl from the charge hanging over her. The Maid and the Earl are thereupon betrothed, and the curtain falls on the customary last-act happiness.

One reading this synopsis of the events of the opera might conclude that the story had been made interesting for the stage. It has not.

The incidents are approached by yawningly dull means. The libretto is stupid at times, and has very few bright lines and very few moments of wit. Perhaps this was why the infrequent gleams were hailed with unusual favor. One traveling a bleak road is pleased with any sign of life.

The subject of the New England witch fanaticism is not one that lends itself readily to purposes of pleasure. The best that can be done in any such vehicle is to burlesque. The atmosphere of Puritania is one of burlesque, but it is not clever.

The long and successful run of the piece in Boston may have been due to several things. There may, for instance, have been a local pride in the topic; or the chorus may have been recruited from the unique femininity of the locality. But there is every reason to believe that the music alone carried it. Certain it is that if Puritania thrives in New York, the main cause will be Mr. Kelly's melodies. They would almost carry dumb show.

The composer has been very happy and original in most of his numbers, while the general effect is surprisingly pleasing. There are strains that will find their way to an external popularity.

Pauline Hall, as the Earl, is brisk rather than tuneful. Her acting is quite as extravagant as her cavalier attire. But she proves her popularity.

Louise Beaudet as the Maid of Salem, made a good impression. Her voice is light, but effective.

Mr. Kruger has a face something like that of Barnaby, who seems to be his model for method.

Eva Davenport made unhand-somely strong a Katisha-like part.

Fred. Solomon, as the Witch Finder General, was admirably made up, but his peculiar low—very low—comedy-mugging and sniffling would defeat any attempt at disguise.

The chorus is large, well-voiced, carefully trained, and as sightly as the costumes of the period will permit.

The opera is dressed with care, and presumably with accuracy, and it is handsomely set.

Harrigan's.—*Squatter Sovereignty*.

Local comedy by Edward Harrigan. Revived Sept. 19.	Edward Harrigan
Philip McIntyre	John Wild
Darwin Danher	John Wild
Salem Sheerer	Joseph Collyer
Paddy Duffy	Joseph Sparks
Benny Maguire	Charles McCarthy
Capt. Ferdinand Kline	Harry Fisher
Terence McIntyre	Dan Burke
Fred Kline	Fred. Peters
Tommy	George Merritt
Jimmy	William West
Josephine Jumbie	Hattie Woone
Nelly Nolan	Emma Pollock
Louise	Ada Lewis
Maude Parker	Fannie Butcher
Bella Parker	Annie Buckley
Katrine Schultz	Marie Sauerhoff
Widow Nolan	Mrs. Annie Yeamans

There was a throng of the friends of the McIntyres and the Maguires at Harrigan's last night. It welcomed Mr. Harrigan and his associates back and it greeted Squatter Sovereignty, the old favorite of Theatre Comique days, with roars of laughter and with salvos of applause. This revival was a happy thought of Mr. Harrigan's, as the result proves.

Mr. Harrigan's performance of Felix McIntyre, the curbstone astronomer, is one of the cleverest in his remarkable gallery of impersonations. He acted the part, last evening, with unfailing spirits and with many

of those droll and dexterous touches that have made him a comedian of note.

Mrs. Yeamans was the Widow Nolan and a truly amusing specimen of shantytown widowhood she was. Her scenes with Mr. Harrigan were played with rare humor and she demonstrated again that she is unique among the broad character actresses of the day.

Pretty Emma Pollock as Nellie and clever Ada Lewis as Louisa, were warmly received, while Hattie Woone as Josephine illustrated her sterling ability.

Messrs. Wild and Collyer, who are not often seen in white-face comedy, were amusing as the brace of jolly bill-stickers. Charles McCarthy played the most pugnacious of the Maguire faction with great gusto. Harry Fisher, Joseph Sparks, Fred. Peters, and the rest of our old favorites each contributed his quota to the evening's enjoyment.

The singing and dancing had the true Harrigan-esque vim. "Paddy Duffy's Cart," "Mrs. Brady's Piano-Forte," and the other three Braham songs written for this play were demanded and redemanded by the delighted house.

Squatter Sovereignty is evidently in for another prosperous run.

Columbus.—*Bulls and Bears*.

Comedy by Bartley Campbell. Produced Sept. 19.	James B. Radcliffe
Professor Linicus Lexington	Harry Estting
Gregory Gravem	John Archer
Dick Seabright	Clarence Montaigne
Harry the Mass	M. W. Raleigh
Dr. Jack Brunot	Steve Maley
Dionysius O'Hara	Sallie Madden
Mlle. Leonora Germaine	Harriette Sheldon
Pauline Lexington	Sue 'n' Lawman
Fanny Lexington	Louise Caldern
Virginia Grayson	Leontine Starfield
Caroline Grayson	Mrs. Agnes Gates
Gib	Dottie Neville
Mrs. Bader	

How the author of *My Partner* could have been guilty of perpetrating such a play as *Bulls and Bears* it is difficult to understand. As farce-comedies go, however, it is not unusually mame, and it contains some good things.

Its production at the Columbus on Monday night was somewhat in the nature of a revival, it having been several years since it was played in this city. The audience was large and warmly appreciative.

James B. Radcliffe, an actor of athletic proclivities, worked energetically as Linicus Lexington, and seemed to please the audience. Harry Estting gave a very fair impersonation of Gregory Grayson, a dealer on the Stock Exchange.

Sallie Madden, a young woman with asping toes, made a vivacious and dashing Leonora Germaine, and Stella Lawman was charming and dainty as Fanny Lexington.

The other characters were incapable hands.

Columbus.—*Union Square*.

American spectacular musical comedy, with chorus and ballet, in four acts, by Robert Breitbach. Produced Sept. 19.

Sam Nollendorf	Mr. Kahn
Kitty	Minchen Becker
Loren Davis	Max Walter
Wilhelm Mueller	Selma Goerner
Tom Klapps	Franz Ebert
Xandi	Adolph Zina
Lori	Bertha Jaeger
Ada Pannekuchen	Ida Mahr
Rev. Bincke	Herrmann Ring
Rosine	Toni Meister
Prince Ole Hugli Ham	Mr. Lueck
King Kahira	Mr. Steinbeck
Princess Kitula	Miss Kochler
Lycolors	Mr. Durand
Impressario-Sloman	Mr. Debeske

A packed house greeted the return of the inimitable Liliputians at the Union Square Theatre last night.

The story of Candy is this: Kitty, the daughter of Sam Nollendorf, a New York millionaire, being inordinately fond of candy, receives on her birthday many boxes of it, some of which are brought by Wilhelm Muller, a messenger boy, to whom Nollendorf confides the information that he will be half his wealth on the husband who can cure Kitty's fondness for the sweetstuffs.

Tom Klapps, a bootblack, is in love with Kitty, and by impersonating a prince of a midget tribe, a visitor to Nollendorf's house, he manages to marry the girl. In the birthday festival the scene changes to a palace of candy, most ingenious in detail, the corps du ballet being made up to represent various candies and fruits.

Surprisingly brilliant effects of electricity were introduced into the ballet, and an interpolated ballet of roosters by the Liliputians was full of the most curious German humor.

In the second act Tom Klapps, Muller, the Prince of the Midgets, and their wives organize a midget club to go to Africa to quell a revolution. The third act sees the party on board the *Microscope*. Tom Klapps is Commodore. The principal incident of the voyage is the discovery and throwing overboard of stowaway pirates, followed by a sailors' festival and a quadrille by the Midget Club in the costumes of the nations, and an episodic band performance of the midgets.

The fourth act shipwrecks the party on a cannibal shore, but instead of being eaten the prince marries the daughter of the cannibal chief, and the catastrophe of the play is a gorgeous marriage festival of roses.

The astonishingly clever pantomimic ability of Franz Ebert as Tom Klapps was evinced several times. In the duel of the roosters he was intensely funny, but he fairly convulsed the house with an imitation of seasickness in the third act; and as the conductor of a band, he was no less able.

Selma Goerner maintained her reputation for histrionic ability in the part of Muller, the messenger boy. Ida Mahr, as a chansonnier singer, gave great satisfaction, as did Minchen Becker as Kitty. The whole company is clever. The audience received the piece with uproarious manifestations of delight.

Standard.—*Te-va-va-va!*

For ten minutes last evening Lottie Collins had the Standard stage all to herself, between the second and third acts of *Jane*. Curiosity drew a large house, many of the auditors dropping in for the song and dance, and filing out after it.

Lottie Collins is tall and active. She wears

a preposterous hat and an impossible blonde wig. Black hose, and black gloved arms are much in evidence. She has an odd personality, plenty of assurance, and no end of *verve*. While she sings she makes jerky gestures from the elbows, and when she dances she moves her understanding with great rapidity and some audacity. Her mouth is like Mercutio's wound, not so deep as a well nor so wide as a clutch door—but it serves the purpose of "Ta-ra-ra."

Miss Collins sang several verses with much *éclat*, and when an encore was loudly demanded, she delivered several more that were descriptive of Dr. Jenkins' harshness to the Normans and of her own impressions of life in the lower bay.

There is likely to be a difference of opinion regarding the artistic and the diverting qualities of Miss Collins' specialty. Some persons will vote it decidedly clever, ye know, while some other persons will venture to say that it is a silly exhibition.

"Ta-ra-ra," as she renders it, is undoubtedly a fad of the faddiest description, and fads must be taken at their popular estimation—while they last.

Hermann's Theatre.

Hermann opened his season at his Theatre on Saturday evening before a crowded house. The Professor and his clever and charming wife received an ovation. Hermann's *sevres des magiques* have received the stamp of metropolitan fashionability and popular approval, and whether he presents his repertoire or keeps his latest illusions, like the best wine, for the latter part of his engagement, he always delights and amuses his audiences. His opening entertainment was no exception to the rule. For three hours the audience was kept on the *qui vive* with brilliant illusions and tricks, which baffle all attempts to solve their mystery. The tableau, "The Slave Girl's Dream," by Mme. Hermann, present a series of most beautiful *poses plastiques*, while the method of producing them is still unsolved by the public. The entertainment concludes with the famous "Stroheika" and feats of legerdemain.

Elyon.—*A Farce Match*.

On Monday night, the appearance of Evans and Hoey in *A Farce Match* attracted a large audience to the Elyon, and, although the piece has been frequently seen here during the past eight years, it is still bright and amusing.

Several new songs were sung most effectively by William Hoey. One of them, "The Man who Broke the Bank at Monte Carlo," proved very funny and, aided by a capital make-up, it received several uproarious encores.

The supporting company was adequate to the requirements of the piece.

Park.—*Variety*.

The most attractive features of the variety bill offered at the Park last night were the gymnastics of Harry La Rose, the dancing of the Sisters Coulson, the drolleries of the Kussells, and the comedy of William T. Bryant and Lizzie Richmond. The other acts, however, were entertaining. A good-sized audience was present.

Tong Pastor's.—*Variety*.

Gus Hill's well-named *World of Novelties* is the attraction at Tong Pastor's this week, and a strong attraction, too. The audience last night was large and appreciative. The excellent programme included, besides Mr. Hill, the champion club-swingers, such clever performers as Charles Harris and Nellie Walters, Van Leer and Barton, Leonard and Flynn, the "Irish cuckoo," Estelle Wellington, Dave Marion and Minnie Bell, Bryant and Saville, and John R. Harty.

People's.—*Mad Lyrne*.

Eva Mountford was seen in her own version of Mrs. Wood's famous novel at the People's on Monday night, and attracted but a small audience. Her adaptation differs but little from the one most familiar to the theatre.

Miss Mountford was a very pretty and effective Lady Isabel, while Elmer Grandin was equally strong as Sir Levison. W. J. Cooney as Archibald Carlyle, W. E. English as John Dill, Annie Ware as Cornelia Carlyle, and Alice Wambold as Barbara Hare, were acceptable.

Noho's.—*Variety*.

This week there is a first-class variety bill, interspersed with two clever burlesques—Christofolo Colombo and Mazeppa, presented by Jack's Little Clay Gaiety company at Noho's. There was a very large audience present to greet the attraction at its debut on Broadway. Among those that succeeded in entertaining the crowd were Mazu and Abu, acrobats, Gloss Brothers, and Allen and Rankin. Emma Wade in a serpentine dance and Prof. Morley's dissolving pictures.

Windsor.—*Struggle of Life*.

Frederick Paulding's play of last season was seen at the Windsor on Monday night with all the original scenic and mechanical effects, but with a new star, William Stafford.

There was a large audience present, and the liberal manner in which Manager Sanford put on the play was duly appreciated. The sewer scene called forth great applause.

Mr.

TO BE APPEALED

The Cases of the Stage Children to Go Before the Higher Courts at Once.

THE ACT DISCUSSED BY JUDGE BEACH.

THE WORK OF THE LEGISLATURE AND GOVERNOR TEMPORARILY DELAYED.

A Step, but an Step Backward—Messrs. Stein and Severance will Go Before the General Term of the Supreme Court in October, and to the Court of Appeals in November, if Necessary—The Arguments on the First Stage of the Case, and the Decisive Decisions in Full—Explanatory Interviews.

On Wednesday, Sept. 14, to which day the hearing had been postponed by Justice Beach, the mandamus proceeding to compel Mayor Grant to show cause why he should not grant licenses to stage children under the Stein Act was argued before that Judge, by Wales J. Severance, associated with Meyer J. Stein as counsel for the children, and Elbridge T. Gerry in opposition.

In the proceeding was also embodied the case of Manager Stevens of the De Wolf Hopper company for whom Lucian Oudin appeared, while Charles Blandly, assistant corporation counsel, represented the Mayor.

Mr. Gerry opened the argument, and in the course of his speech, which was made up largely of his well-worn and often-published ideas, contended that the Stein Act did not permit children to dance or to sing in the theatre.

The real question before the court—the duty of the Mayor to act under the law—was not touched upon.

Mr. Oudin, for Mr. Stevens, presented a brief arguing that the permission of children to sing and to dance was correct.

Mr. Blandly presented an affidavit for the Mayor, stating that he desired to have the law construed before acting upon it. Mr. Blandly, for himself, said: "If my opinion were in place here, I could very clearly give the reasons why I advised the Mayor to issue permits to the children, for I was in Albany at the time the bill was adopted, and there is not the slightest doubt in my mind as to the intent of the legislature."

ARGUMENT FOR THE CHILDREN.

In the brief presented before Justice Beach by Messrs. Stein and Severance, the latter making the argument, the proceeding was stated as an application by the parents of five children, under sixteen years of age, under the law in controversy, for a peremptory writ of mandamus directing the Mayor to give his consent to their appearance at the Press Club benefit. The formalities of the application as to time of filing and the giving of opportunity to the Society for the Prevention of Cruelty to Children were recited, and the brief proceeded:

On the return of the notice, when the application was brought on for hearing, the Society filed a general objection to the giving of his consent by the Mayor. As it appears by the papers, the Mayor refused the application on the ground of want of power under the Act. Then the brief states the action of the Mayor in granting the applications of the children in Wang, and his agreement with Mr. Gerry to refuse similar applications until the judicial construction of the law; with the fact that the Counsel to the Corporation had instructed the Mayor that under the law he was authorized to grant applications for children to appear in theatrical entertainments, whether they appeared as musicians or otherwise.

The only question before Justice Beach was thus stated to be as to the construction of the Act, and whether it gives the Mayor power to license children to appear in theatrical exhibitions where they may be called upon to sing and dance, or both, or as to what power he has under the act.

The points made on behalf of the motion may be summarized.

First—As the Mayor and Mr. Gerry are both desirous of obtaining a judicial construction of the law at an early date, there is no occasion to consider but the one question, and that as to the power of the Mayor. In this case, the application depends solely upon questions of law, and the court, instead of granting a peremptory writ in the first instance, as it had a right to do, issued an order to show cause, returnable in eight days, under section 207 of the Code.

Second—The position of the Society is that the alleged prohibition of singing and dancing or appearing in a theatrical exhibition is not modified at all, except in so far as to permit the Mayor to consent to the appearance of the child as a musician in a theatrical exhibition. There are certain fundamental rules of statutory law to be borne in mind in considering this Act. First, the terms of the law as it stood before the amendment; second, the mischief intended to be remedied by the amendment; third, the causes which moved the introduction and passage of the amendment and surrounding history of the times, which can be gathered by the court. The great cardinal principle of statutory construction is that the intention of the Legislature must be sought for and given effect by the court, if possible, and if there appears to be any ambiguity in any isolated portion of the law, the whole of the law in its various parts must be scrutinized and given effect for this

purpose, and that the general scheme and purpose of the amendment will be taken into consideration and the intention carried out, although such construction may appear to conflict with some isolated portion of the law. And to substantiate this, many authorities were cited.

There are many indications in the Act of the intention of the Legislature.

The law as it formerly existed, in subdivision 1 prohibited any one from employing, training, using or exhibiting a child as a rope or wire dancer, gymnast, wrestler, contortionist, rider or acrobat. The word "dancer" was dropped in the amendment of 1892, and "walker" inserted, but "dancing" was inserted in subdivision 3 of the Act as it is now in force. Subdivision 3 of the old Act reads as follows: "In peddling, singing, or playing upon a musical instrument, or in a theatrical exhibition, or in any wandering occupation."

As the Act now stands, the word "dancing" is inserted after the word "singing," so that subdivision 3 now reads: "In singing or dancing or playing upon a musical instrument, or in a theatrical exhibition, or in any wandering occupation," and the word "peddling" was also dropped from subdivision 3.

When taken in connection with the concluding part of the Act, as it now stands, which by implication authorizes the Mayor to consent to a violation of subdivision 3, the insertion of the word "dancing" in subdivision 4 is significant of the intention of the legislature.

If there was no reason for this change, then the legislature was guilty of an absurdity, and laws must be so construed as to avoid any such construction. It could only have been inserted so as to prohibit dancing except when it was licensed. If it was intended to prohibit dancing in the new Act, under all circumstances, that could have been accomplished just as effectively by inserting the word "dancer" in subdivision 1 or elsewhere.

But when we see that it was inserted in subdivision 3, and read the concluding words of the Act, "But no such consent shall be deemed to authorize any violation of the first, second (third omitted), fourth or fifth subdivisions of this section," we can gather that the transposition was with a purpose, no matter how clumsily done; for now by clear implication the Mayor is given authority to license singing and dancing embraced in subdivision 3. Otherwise the legislature was guilty of another absurdity in omitting subdivision 3 as it did in the language quoted.

This omission has some significance. What is it?

Again, the words "or in a theatrical exhibition" are inserted now in subdivision 3, whereas they did not appear in it before the amendment. Under the former act, the Mayor could authorize the employment of a child as a musician in any concert.

What was the purpose of giving the power to the Mayor at all to license children to be employed in a theatrical exhibition if the manager of the company had no right, after such employment, to the services of the child in such acts as were almost the necessary accompaniments of a theatrical exhibition, to wit, singing and dancing? This is just as much a part of a theatrical exhibition as is anything else, and the court can take judicial notice, from the history of the times, and from its own knowledge that at the time of the passage of this amendment and prior thereto, and at the present time, there was a great public demand, apparently, for singing and dancing in a lighter class of theatrical entertainments, and particularly dancing; and it must be presumed that the legislature intended to give authority to the Mayor to license a child to do what was usual and customary and a necessity at the time.

Taking into consideration that the children who appeared in the opera of Wang were compelled by the Society to stop singing and dancing last Winter, prior to the passage of this act, and that this was followed almost immediately by the appearance of theatrical managers and others at Albany to urge the passage of this amendment, and that it was then passed, it would seem that there can be but little doubt as to what was intended by the legislature.

Further, the amendment provides that the consent shall not be given unless notice is given to the Society. Under the old act, no notice to the Society was required, and the Mayor could license *ex parte* the employment of children as musicians in concerts; and it was undoubtedly the intention of the Legislature to give him the authority by the amendment to license at least the appearance of children in theatrical exhibitions by the plain language of the Act.

What necessity for "nature" of the performances, if the child was to appear only as a musician, as claimed? It was necessary to know the "nature," because the Mayor was expected to license generally for theatrical exhibitions, and it was not known what the child would do in its act.

The Society took the position that the present act prohibits "singing or dancing," and only permits the appearance of the child as a musician; and if singing is excluded, then the child must be held to be allowed to appear as a musician, in playing upon a musical instrument of some kind, alone. The act speaks of playing upon a musical instrument and of "singer" or "musician." Worcester defines a musician as one who performs upon a musical instrument.

The only object the legislature could have had, and its intention undoubtedly was, by the insertion of the language just quoted, as to time, nature, etc., that, knowing that the position had been taken by the Society that very young children might be called upon to dance for a long time, or on a number of occasions during the evening, when they were physically unable to do so, and that it might be detrimental to the health of the child, that it should be made to appear to the Mayor exactly how long the child was to dance, and the nature, time and duration and number of performances permitted, the word "performances" clearly referring to the performance by the child, and not to the theatrical per-

formance. And this furnishes another guide to the intention of the legislature, which clearly was to permit the Mayor to license dancing by children, in his judgment, if the surroundings and condition of the children permitted.

It is admitted on all sides that under the old act no child could appear under any circumstances in a theatrical exhibition, but under the new act it is clear, and it is admitted by every one, that the Mayor can give his consent to such appearance; and it is reasonable to suppose that the greater includes the less. In other words, a theatrical exhibition includes what had been previously usual in such exhibitions in the city of New York.

The true construction of the language of the amended statute is this: "But this section does not apply to the employment of any child as a musician in a concert, or to a child at all in a theatrical exhibition."

INTERVIEW WITH MR. SEVERANCE.

Lawyer Wales F. Severance, who assisted Assemblyman Stein in the late mandamus proceedings against the Mayor, said to a Mirror reporter:

"I have carefully read the opinion of the judge in which he decides that the Legislature did not intend to permit the Mayor to license children to sing or dance. The opinion of the judge is very well worded, and is plausible from Mr. Gerry's standpoint, but the judge, in my opinion, shuts his eyes to certain indications of the intention of the Legislature, which are apparent from the language of the act itself and I think he was wrong in not taking into consideration his own knowledge of contemporaneous history as bearing upon what led to the introduction of the amendment in the Legislature and the history of the legislation.

He confined his examination entirely to what appears in the act itself. The courts have frequently taken into consideration outside facts of common knowledge, notably so in the Breslin case, where the General Term, opinion by Chief Judge Van Brunt, took judicial notice of certain facts which were of common knowledge in the city of New York, relating to bar-rooms, saloons, and hotels, although there was nothing in the record regarding the same. Judge Brady also wrote an opinion, in which he used the following language:

"Statistics are to be construed with reference to existing things, for the purpose of ascertaining the good which would result, or the evil that was to be overcome by their passage; and the evil to be overcome was the sale of liquors during the day without reference to meals, and by the prohibition of which it was hoped that there would be no intoxication and consequently no riot or disturbance or interference in any way with the peace which was regarded as indispensable, upon the day named. It is perfectly notorious that when the Act of 1857 was passed the existence of a bar or drinking saloon as a part of the hotel was a distinguishing characteristic, and that there intoxicating drinks or beverages were to be obtained during the day without reference to meals. These were the chief sources of intoxication, because of the readiness with which the appetite could be appealed or gratified, and if the drinker felt so disposed, the ease with which he could go around from one to another and vary while he increased the number of his drinks."

Judge Van Brunt held that the statute plainly prohibited the use of any intoxicating liquors as a beverage and that the Relator was therefore apparently properly held, in the criminal proceedings, which it was sought to review. But he then proceeded to demonstrate that the Legislature could never have intended what they said, and Judge Bartlett wrote a concurring opinion and the order of the Court below was reversed and the defendants discharged.

"There are numerous authorities, both in the courts of this State and in the United States Supreme Court, which hold that contemporaneous history can be drawn from to shed light upon the intention of the legislature. These principles seem to be entirely ignored by Judge Beach in his opinion, and he put what might be called a strict construction upon the statute. One thing is perfectly certain that a reference to contemporaneous history shows that Mr. Gerry consented to the passage of the bill as amended, on the theory that it permitted the Mayor to license, on notice to him, children to sing and dance in theatrical exhibitions, and that the legislature and the public so understood it at the time. It seems now, however, that at the same time he believed that the Act was so astutely worded under his manipulation, that this intent would be nullified, and Justice Beach's opinion seems to sustain his views.

"The matter can be finally settled only by a decision of the Court of Appeals. The next step is to bring a proper case before the General Term of this Department, and such a case can be heard in October. The next step will be, if unsuccessful, at the General Term, to take it to the Court of Appeals, where it could probably be heard in November. If this strict construction of the law is sustained by the Courts, then the only remedy is to again bring the matter to the attention of the legislature.

"There is no reason in law or morals, that I can see, why children under sixteen years of age should not be allowed, under proper circumstances, to appear in theatrical exhibitions and sing and dance.

"It seems to me that the law should be so amended as to permit children of ten years of age and upwards to appear in theatrical exhibitions and sing and dance without previous license and without restriction, at respectable playhouses. Children under this age, should be permitted to appear after license granted in the discretion of the Mayor and should only be stopped when it was made to appear by Mr. Gerry's society or any citizen, that the health or morals of the child were being injured. In other words, the burden of proof should always be on Mr.

Gerry. It would be comparatively simple to draft a law which would cover these points and be clear beyond question. The trouble with the law as it now stands is, that too many persons tinkered with it, and the intention of the Legislature would seem to be in danger of being entirely defeated."

Lawyer Stein concurred in everything set forth above. As a member of the Assembly he knew just what his legislative colleagues meant when they passed the bill. There were certain restrictions upon the appearance of children in theatres that the Act intended to remove. It was furthest from the minds of the legislators to give Gerry more power to prevent appearances, or to make it possible for him in any way to arbitrarily prevent the appearance of children. Mr. Stein also says that the opinion of the members of the Senate Committee on Codes, before whom he appeared in behalf of the bill, as well as the intention of the members of the Senate who voted to make his Act a law, was clearly for a liberalization of the old statute. There was no question as to the intention of both branches of the Legislature, and the absurdity of Judge Beach's ruling, or the effect of it, is plain to all who had anything to do with the amendment.

A STRANGE DECISION.

To the surprise of every one familiar with the purpose of the law, the decision of Judge Beach on Thursday was against the children. He handed down the following memorandum of opinion:

"BELL vs. 7. Prior to the Act of 1892, and under section 207 of the Penal Code, the written consent of the Mayor could be given to the employment of a child in certain ways mentioned by the Act of 1892, entitled "An Act to amend section two-hundred and ninety-two of the Penal Code relating to the licensing of children in theatrical exhibitions," the consent of the Mayor was extended to include such exhibitions.

The third subdivision of section 207 specifies certain of the prohibited acts in these words:

"Third, in singing or dancing, or playing upon a musical instrument, or in a theatrical exhibition, or in any wandering occupation."

The question raised in these paragraphs is whether or not the Mayor can grant a consent for a "theatrical exhibition," which includes "singing" or "dancing" by the child.

It is the opinion that he cannot. The intent of the legislature is to be ascertained, and when settled, followed by the court in construing the enactment. But this intent is not to be gathered from the shirking uncertainties of outside opinion or circumstance, likely to be modified or wholly changed when subject to proof and judicial examination, but rather from the signs and indications furnished by legislation upon the particular subject then under legislative consideration.

Judicial construction is seldom assisted by that applied to other enactments, which is always influenced or controlled by particular verbiage. Such are the cases of the Society for Reformation of Juvenile Delinquents vs. Diers, with Abb. Pt., S. S., 126, Bell *vs.* Philadelphia, Mann, 121 R., 45.

There is no doubt but that the Court can disregard the exact and literal wording of a legislative act, if, upon a survey of the whole act, and the purpose to be accomplished or the wrong to be remedied, its plain that such exact or literal rendering of the words would not carry out the intent of the Legislature. Bell *vs.* The Mayor, 105 N. Y. R., 139, 140.

This principle is not directly applicable to the question at bar, because exact and literal wording is not opposed to plain intent.

The point involved here relates to the inclusive power of the term "theatrical exhibition" relative to "singing" or "dancing." These terms are used in the Act under review, and the court to ascertain the legislative intent is remitted to the use by the legislature of those terms, and the legal effect of that use.

The original Act and as amended contained specified prohibited acts.

Those under the present section and included in paragraph three are plainly five in number. First, singing; second, dancing; third, playing upon a musical instrument; fourth, in a theatrical exhibition; fifth, in any wandering occupation. The answer to parts of the argument urged by learned counsel for the defendant and relators, is the obvious deduction from the particular specifications that each has a distinct and separate significance, and therefore no one is inclusive of any other.

The final clause of the amendment, "But no such consent shall be deemed to authorize any violation of the first, second, fourth or fifth subdivision of the Act," is of little aid to judicial construction.

The third subdivision is not named, but the reason for its omission is that a violation of its parts was authorized when consent of the Mayor was obtained. This applies only to the term "theatrical exhibition," leaving singing, dancing, playing upon a musical instrument, and wandering occupation in the same status as the other subdivisions.

The substitution of the word "dancing" for "dancer" seems to indicate an intention to enlarge the scope of prohibition beyond a signification applicable only to a professional.

It is also apparent that the third subdivision was properly omitted, because it includes what is subject to a consent by the Mayor, to wit, playing upon a musical instrument at a concert and theatrical exhibitions.

These are under the latter term many acts not harmful or inappropriate within the limit of children's effort, and such may be permitted. Those of singing and dancing are excluded in the wisdom of supreme legislative authority, which cannot and should not be overruled by the courts, especially when excused with the humanitarian object of protecting those who from youth and consequent inexperience are unable to guard and protect themselves.

The motions for a mandamus are denied, the writ of habeas corpus and writ of error discharged, and the prisoner remanded.

TO BE APPEALED AT ONCE.

The case will be at once appealed. Being an appeal from an order, it will have preference on the calendar, and can be argued before the General Term of the Supreme Court in this city early in October.

Should the General Term decide against the construction of the law as contended for on behalf of the children—it is not believed that this court will so decide—the case will be at once taken to the Court of Appeals at Albany, and there argued in November. Should the General Term Session be in favor of the children, and Gerry should appeal, the appearance in the court of last resort will be made just the same by Messrs. Stein and Severance. The money to defray the expenses of these steps will be forthcoming as is stated in another column.

There is little doubt that the design of the Legislature and Governor, as embodied in the Stein act, will be carried out.

The Albany theatres have all been improved or put in spick-and-span order for the season. At the Leland, the stage has been enlarged, the roof elevated, and other extensive changes made. An ornamental cupola, lighted by electricity, has been put at the top of the Pearl Street facade. Harmonus Bleeker Hall has had a stage entrance added, which now enables the actors to get inside without passing through the auditorium, as formerly. Some minor improvements have been effected at the Gaiety.

17 Mgr. Game, Cohoes Opera House, N. Y. has Sept. 24, 26, 27, 28 open. Write at once

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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One year, \$2; six months, \$1.50; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Lew's Exchange, 7 Savile Row, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel Kiosque and at Brant's, 17 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de Rennes. The Trade supplied by all News Companies.

Remittance should be made by check, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Send at the New York Post-Office as Second Class Matter.

NEW YORK. - SEPTEMBER 24, 1892.

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—WANG, 8 p.m.
BEIJOU—A PARLOR MATCH, 9:30 p.m.
CASINO—VAUDEVILLE, 9:30 p.m.
FOURTEENTH STREET—A FAIR BEEF, 8:30 p.m.
GRAND OPERA HOUSE—THE PLUNGER, 8 p.m.
HARRIGAN'S—SQUATTER SOVEREIGNTY, 8:30 p.m.
HEINRICH'S—HORNSWAG, 9:30 p.m.
H. R. JACOBS'—THE BURGLAR, 8:30 p.m.
KOSTER AND BIAL'S—YANKEE AND BUSINESS, 8 p.m.
LYCEUM—E. H. SOTHERN, 9:30 p.m.
SHIBLO'S—LILLY CLAY, 8 p.m.
PALMER'S—IDAUNTH, 8:30 p.m.
PEOPLE'S—EST LYNN, 8 p.m.
PARK—HYDE AND BEHNIN'S CO., 8 p.m.
PROCTOR'S—ROBERT MANTELL, 9:30 p.m.
STAR—LORD BE YOUR WIFE, 9:30 p.m.
TONY PASTOR'S—YANKEE, 8 p.m.
UNION SQUARE—THE LIEUTENANT, 8 p.m.
BROOKLYN.
AMPHION—SETTLED OUT OF COURT.
COLUMBIA—A MAD BARGAIN.
GRAND OPERA HOUSE—A FABULOUS, 8 p.m.
EAST AVENUE ACADEMY—LADY LIL.

The Mirror Office is open and receives advertisements every Monday until 10:30 P.M.
Advertisements may be sent by telegraph.

The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark. —Atlanta Journal.

THE ONE OR THE MANY?

COLONEL INGERSOLL, whose broad humanity and whose legal acumen are equally celebrated, declares that under the amended law he has no doubt about the right of children to sing and to dance in theatrical exhibitions. In the opinion which he has written for this issue of The Mirror he analyzes the new Act that Gaynor is seeking to pervert, and shows what it means, both on its face and in respect to its literal terms.

"It is plain to me," says Colonel Ingersoll, "that children have the right to dance and sing, provided the consent of the Mayor is obtained."

This opinion was given after Judge Brack had construed the Act according to Gaynor in the mandamus proceedings last week.

It will be seen, when the matter is taken before a higher tribunal, whether Mr. Gaynor's specious interpretation of the law will be sustained in the face of its obvious spirit and letter, and whether the audacity and cunning of a hobbyist will prevail against the intention of the author of the law and of the great majority of assemblymen and senators who passed it.

It seems improbable to us that the preposterous one-man, one-idea principle will be endorsed on appeal by the General Term.

EXIT THE METROPOLITAN.

OUR prediction that the Metropolitan stockholders would not rebuild was verified last week by their formal announcement that the repairs could not be made in time for the production of opera this Winter and that the property should be sold at public auction under its encumbrance and indebtedness. The indebtedness is said to be a neighborhood of a million of dollars.

There is little likelihood that the house will be maintained for the uses of grand opera. When our plutocracy gives it up as a heavier burden than it cares to carry, it is unlikely that new shoulders will volunteer to support it. Of course New York must have grand opera in some place, but it will no longer be the Metropolitan.

PERSONAL.

TEAL.—Ben Teal returned from Minneapolis and St. Paul last Tuesday. He accompanied the Niobe company to those cities for the purpose of perfecting the final rehearsals of the organization.

M. KAY.—Frederic Edward McKay intended to spend a couple of months abroad this Autumn, but the cholera complications here and on the other side deterred him. He has gone instead to the Waumbek, at Jefferson in the White Mountains. He will remain there for several weeks.

LANDER.—Frank Lander will not go with Robert Mantell on the road, but will remain in New York and accept only local engagements. His work in The Face in the Moonlight has proved his versatility.

BARNARD.—Charles Barnard is still at the Highlands of the Navesink, hard at work on his new comedy for Neil Burgess.

MONTAGUE.—Louise Montague will play the principal roles in Digby Bell's company, joining the organization in Philadelphia on Oct. 3.

COLLINS.—According to her messages and dispatches from the *Cepheus* and *Fire Island*, Lotte Collins alternately loved and hated America.

FROHMAN.—Last week Daniel Frohman spent a few days at his office in the Lyceum Theatre. On Sunday he returned to Chicago, where his stock company is playing a five weeks' engagement.

COLLYER.—Dan Collyer is back in the Harrigan company for a time, having been especially engaged to play Salem Sheerer in the revival of *Squatter Sovereignty*.

QUERY.—If Gerry had believed, at the time the Stein bill was before the State legislature, that its object was not to permit children to sing and to dance on the stage, is it likely that he would have striven desperately—albeit ineffectually—to prevent its passage?

STEWART.—May Stewart, a talented Kansas City girl, acting upon Colonel Ingersoll's advice, has decided to make a starring experiment. She will give three performances at the Compton Opera House, supported by professionals, beginning on Oct. 13. She will play Juliet, Julia, and Parthena.

GERARD.—Bettina Gerard, owing to recent changes in J. C. Duff's plans, is free to accept an engagement. She has met with pronounced favor in comic opera, but she is equally fitted to play comedy. Since she reached town last week several offers have been made to her, but she is still undecided concerning them.

TEARLE.—English newspapers bring accounts of the agricultural triumphs of Minnie Conway Tearle, who uses a portion of her husband's snug little demesne "Edencroft," situate at Crosby-on-Eden, a few miles from Carlisle, for model farming. The bright American actress recently beat Sir Wilfrid Lawson, a famous agriculturist, in a grapes exhibit at Carlisle. She also came second in potatoes and second in bread. Osmond Tearle says: "My wife is a first-rate farmer. She sold her hay by auction in the fields before it was cut, and she has acquired a mania for breeding pigs and chickens and animals of all sorts."

WATKINSON.—Marie Watkinson will begin her season in Harlem on Nov. 14. The novelty of her repertoire will be a play by Clyde Fitch. Amy Robsart, The School for Scandal, and Twelfth Night will be the other works presented.

NEILSON.—An American writing from London, says that Adelaide Neilson's grave in Brompton Cemetery has fallen into neglect. For a time it was kept in order by the bounty of a woman of this city, but she met with reverses and was unable to continue the outlay. The condition of the grave is the more conspicuous from the care that is lavished upon the surrounding plots.

GUINEY.—Louise Jimogen Guiney is working on an English version of Dumas' *Demi-Monde*, which will be used by Mrs. James Brown-Potter and Kyrie Bellwether. Its production will depend upon the success of Zola's *Thérèse Raquin*.

TAYLOR.—Howard P. Taylor has just completed an original drama of fashionable life, in four acts and six scenes, entitled *Society Shadows*, which he considers his strongest work. The scene is laid in New York city. The piece is now under consideration by a city manager.

WINSLOW.—Herbert Hall Winslow is writing a new comedy, under contract, for production at the Lyceum.

TARLETON.—Ernest Tarleton, who was to have been a member of the Bulls and Bears company, has accepted an offer from John Hare, manager of the Garrick Theatre, London, to play leading juvenile roles in his stock company for the coming three years.

HOWARD.—Bronson Howard is still in the Adirondacks, giving the finishing touches to *Aristocracy*, which opens at Palmer's Theatre this Fall. His health is not the best, but he reports some improvement, and hopes to return considerably benefited by the mountain air.

BUTLER.—B. F. Butler, Jr., who went to London recently to represent several American newspapers, has made a hit as a magazine contributor. Several of his stories have been accepted by leading English periodicals. Opportunities are multiplying so rapidly for him abroad that he may not return to New York for some time to come.

HABBERTON.—John Habberton has relinquished dramatic work for the present. He devotes his time chiefly to magazine literature and yachting at New Rochelle.

COMING.—A letter from the editor of one of the principal newspapers boycotted by the Philadelphia "combine" says: "Theatrical business is dire here. I am very sorry for the combinations, as it is not their fault. Poor Jimmy Powers made his first failure in Philadelphia, thanks to the 'combine'."

DONNELLY.—H. Grattan Donnelly is still in Europe, but writes that "there are flies on most of the foreign authors." He thinks the American dramatists can give them points.

ROYLE.—Edward Royle, author of *Friends*, returned to the city, last week, from Salt Lake, where he has been visiting relatives and outlining a new play.

KLEIN.—Charles Klein, author of *By Proxy* and other plays, is engaged upon a new comedy.

CLAY CLEMENT.

One of the stars who will earnestly contest for a share of honors in the legitimate field this season is Clay Clement. His picture is on the first page of THE MIRROR this week.

Mr. Clement was graduated from the old Chicago University—an institution founded by Stephen A. Douglas—about ten years ago. Upon the close of his college course, which had been directed with a view to the legal profession, Mr. Clement turned from the and philosophy of Blackstone and Coke and, following his natural inclination, sought the stage as a profession.

His first important work was playing leading roles with Daniel E. Bandmann, under whose tuition Mr. Clement derived a careful stage training. Bandmann was a product of a thorough school, and his own rigid discipline was invaluable to the aspiring young actor.

When Bandmann retired from the stage Mr. Clement continued in leading supporting parts with several tragedy companies in the South and West. He was well received where ever he appeared, and continued encouragement so stimulated his ambition that he resolved to appear at the head of a company.

In the Fall of 1891 he made his debut as a star in Denver, Colorado, as Mathias in *The Bells*. The company journeyed to the Pacific slope, playing intermediate points, and Mr. Clement added the roles of Belphegor in *The Mountebank*, and Hamlet. On a return tour the company played in many of the large cities of the South and closed the season at Hagan's Opera House in St. Louis.

From the first night of this adventure until the end of the season, the press and public seemed unanimous in praise of Mr. Clement. The tour was successful, both pecuniarily and in an artistic sense. The leading critics of New Orleans, Memphis and St. Louis were loud in praise of Mr. Clement's acting of Mathias, and one of the writers in the last named city compared his work with that of G. K. C. the distinguished actor of the *Comédie-Française* and that of Henry Irving.

Mr. Clement's splendid physical equipment, a rich voice and a magnetic presence, together with the vigor and enthusiasm of youth, make him peculiarly fit for the line of work in which he is engaged. His Mathias is undoubtedly a remarkable performance.

A stock company has been organized in Chicago, with a paid-up capital, under whose auspices Mr. Clement will star in legitimate plays for several years. Adelaide Fitz-Allan, an actress of acknowledged gifts, has been engaged for his support, and surrounded by a capable company Mr. Clement will open his season in Detroit at the Lyceum Theatre on Oct. 3. The company left Chicago on Sept. 16 to play en route to Detroit, and Manager George L. Smith has booked an excellent route for a season of forty weeks. The repertoire of the company will include *Hamlet*, *Virginia*, *The Bells*, *Narcisse*, *Coriolanus*, *The Mountebank*, and *The Corsican Brothers*.

PEEKSKILL'S NEW THEATRE.

The handsome Depew Opera House at Peekskill was auspiciously opened last Wednesday night. "Our Chauncey" made the dedicatory address, and a special company, under A. M. Palmer's management, played Jim the Penman. The theatre was crowded by the representative people of the town. The building is three stories high. The seating capacity is 1,200. The stage is the largest in the State, outside of New York and Brooklyn. The building is owned by an association, of which William Mabie is the president, and Stephen Lent the secretary, while the trustees are Hon. James W. Husted, William Mabie, Stephen Lent, Edwin B. Lent, Edward B. Young, and Paul Wessels. Dr.

Depew owns \$20,000 worth of the stock. The Depew Opera House adds another excellent town to the circuit between this city and Albany.

AN OMISSION RECTIFIED.

THE MIRROR was guilty of an unintentional but unfortunate omission in the list it gave last week of celebrated artists who appeared on the Casino stage, during the recently ended career of that house, as the home of comic opera. We refer to the failure to name Signor Perugini, who is entitled to special mention in this connection since he was one of the earliest as well as one of the most prominent singers identified with Casino casts.

Signor Perugini was the leading member of the company on the night when the Casino, not yet finished, was opened to the public. He originated the role of Cervantes in *The Queen's Lace Handkerchief*, and after one hundred nights in that part changed to the King, which Louise Paulin had sung successfully up to that time.

In what was probably the most memorable comic opera cast in America Signor Perugini also participated. He was the Marquis in *The Merry War*, a production which also engaged the services of Frederick Leslie, W. T. Carleton, Mathilde Cottrell, Lilly Post, and Alice May. Signor Perugini also sang in one hundred and fifty performances of *Nanon*.

Assuredly Perugini's name deserves to stand forth prominently in any account of the operatic glories of the Casino.

THE SMITH-KAYNE WEDDING.

The much-talked about wedding of Attalie Claire Smith, the operatic contralto, known on the stage as Attalie Claire, and Alfred Kayne was celebrated in one of the parlors of the Windsor Hotel, on the evening of Sept. 14. The room was decorated with smilax, ferns and cut flowers. Intimate friends of the bride's parents and the groom alone witnessed the ceremony.

The bridal party entered at seven o'clock and found in waiting the Rev. Dr. William K. Hall, of Newburg, a former guardian of the groom. He read the Presbyterian service. R. A. Smith, the bride's father, gave her away, and D. D. Oakley, of Newburg, an intimate friend of the groom, was best man.

Jennie Myers, of Hartford, a cousin of the bride, was bridesmaid, and two little girls, Agnace Bucknell, of Denver, a cousin of the groom, and Ray Myers, a sister of the bride-maid, strewed flowers.

The bride wore a dress of white brocaded satin, trimmed with *point de Venise* lace. It had a full court train, edged with a narrow band of chiffon, and also a row of lilies of the valley. A tulle veil was caught by a coronet of diamonds. In the coronet were three Indian diamonds, each two-thirds of an inch in diameter. This coronet was said to have cost \$20,000, and was the gift of the groom.

After the ceremony the groom gave a dinner to a few intimates. The couple left on a special train for the husband's cottage in Newport.

Mr. Kayne first met Miss Smith during the run of *La Cigale* at the Garden Theatre. Miss Russell was said to have procured the dismissal of Miss Smith from the company after trouble over a flood of flowers. Mrs. Kayne will return to the stage next Winter, having been engaged to sing in grand opera in London.

THEY CANCELED HIS DATES.

Dickson and Talbott are up in arms against Lew Dockstader. Henry Talbott informs THE MIRROR that Dockstader's Minstrels were booked at the Grand Opera House, in Indianapolis, for last Wednesday night. The company was also booked at the various houses in Dickson and Talbott's Indiana circuit. Mr. Talbott claims that it was expressly understood that Dockstader would play the *Henrietta* Theatre, at Columbus, O., the Dickson and Talbott theatre there—and in no other house in that city. It appears that the Minstrels, having a vacant night, slipped into Columbus and played at a rival house. This caused a rupture between Dockstader and Dickson and Talbott. The firm immediately canceled all Dockstader's dates in the theatres controlled by them.

NOT CONNECTED WITH IT.

One of the New York papers recently mentioned William Haworth as the author of *On Change*, produced a few weeks ago in Chicago, and added that he had failed to pay salaries to the members of the special company engaged for the production.

Mr. Haworth does not know the name of the paper that started this story, but he has felt its annoying effects.

"I ask THE MIRROR in justice to myself," he says, "to make known that I am not the author of *On Change*, and that I was not in any way whatever connected with its production. For his services in performing the leading part, my brother Joseph informs me that he was paid in full."

LETTER TO THE EDITOR.

CARD FROM MR. LAWRENCE.

106 WEST 23d STREET.

NEW YORK, Sept. 24, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In your account in this week's issue of the arrest of Lester Shaffer for swindling, you state that he took lessons in elocution of me.

THE NEW YORK DRAMATIC MIRROR.

THE USHER.



Gerry's contention and Judge Beach's acquiescence in it have astonished the members of the last legislature who voted for the Stein bill, for they find themselves in the position of a parcel of children being told that they don't know their own minds and that the Act doesn't mean what it says and what they intended it to mean, but that it means something entirely different and more in keeping with Gerry's personal wishes.

A more outrageous perversion of a law, made by the people's representatives in conformity with the people's demands, has probably never come to light in the judicial history of our State.

It was a curious thing to see Gerry speaking for the Mayor before Judge Beach, and to hear him repeating again the cut-and-dried arguments against children singing and dancing that he has advanced with wearisome pertinacity on every possible occasion during the past dozen years.

Gerry's brief—I use that word in its technical, not in its literal sense, for brevity is not one of this arrogant personage's conspicuous virtues—was totally irrelevant.

The proceedings before Judge Beach were not to determine whether it was injurious for children to sing and to dance in the theatre, but to ascertain the scope and the meaning of the legislative enactment.

Judge Beach, however, saw fit to admit Gerry's irrelevancies and to echo them in his decision, which practically avowed that our Governor and our legislators did not know what they were about when they amended the law that formerly bestowed upon Gerry the czar-like powers he so long wielded.

Perhaps the most singular feature of the Judge's decision was his definition of "theatrical exhibitions."

He asserted that that term meant exhibitions that do not include singing and dancing.

"Theatrical exhibitions" unquestionably signifies exhibitions that are given in theatres, without reference to their specific nature.

Had the legislature intended to limit the children's privilege to acting solely, the Act would have been made to read "histrionic exhibitions," or "dramatic exhibitions."

But the intent of the legislature is so well understood by the public and is so clearly expressed in the Act that there is no need whatever to reiterate it here. I instance the definition of the words "theatrical exhibitions" merely to illustrate the absurdity of the position taken by those that are striving to pervert the law and to defeat its object.

Lawyers are naturally chary about criticizing publicly the judges of the courts in which they practice, but a number of well-known members of the bar have privately expressed their astonishment at the result of the effort to mandamus the Mayor last week. Not one of them but believes that the law will be vindicated and enforced when it is taken before the General Term of the Supreme Court or before the Court of Appeals.

On Saturday I heard Senator McLellan casually refer to this subject.

"I voted for the Stein bill," said he, "and I did so with the understanding that it was going to broaden the existing law, giving the Mayor discretionary power to license children to act, to dance or to sing."

"Mr. Gerry ought to let the stage children alone. They're all right. If he sincerely wishes to protect children why doesn't he try to get a law passed forbidding boys to sell newspapers on the street cars?"

"Yesterday I saw a little fellow—he was scarcely more than a baby—jump on a Fourth Avenue car. His papers fell out of his hand and he got off hastily to pick them up. He missed his footing and fell violently on his face. When he got up blood was streaming from his nose and mouth."

"The conductor told me of another little mite of a newsboy who had fallen under the wheels of a Fourth Avenue car the day preceding and who had one of his feet cut off."

But there is no glory for Gerry in saving children from being killed and mangled by the cars. To prevent an accident like that Senator McLellan described wouldn't give

the Gerry Society a tithe of the advertising that it gets by preventing the Wang children from singing their little song.

Advertising and egotism are at the bottom of the whole business.

I heard Mr. Gerry say last Spring that the more the newspapers talked about him and his interference with stage children the more his Society's treasury profited.

Gerry is a millionaire. He will spend any amount of money to nullify the law. The question of money enters to a considerable extent into this fight.

Up to now Mr. Stein and his brilliant associate, Wales F. Severance, have given their professional services without fee or remuneration of any sort in the proceedings to procure a just construction of the law. More than that, they have paid the incidental expenses out of their own pockets.

And they intend to give their services gratuitously in the appeal to the General Term of the Supreme Court next month. Should they fail of success there they will carry the case to the highest State tribunal—the Court of Appeals.

They, as well as all lawyers who have been consulted, are confident that the law will be vindicated, its meaning clearly established, the decision of Judge Beach reversed, and the Mayor compelled to act upon all applications from children to sing and to dance.

The interests, the honor, and the pride of the whole dramatic profession are involved in the forthcoming battle to secure just and righteous interpretation of the law. It is enough for Messrs. Stein and Severance to generously donate their time and their services to the cause. The incidental expenses of the appeal, printing, etc.—which will be considerable—must not be left to them to defray. It is not too much to ask that they be met by the profession.

I am glad to say that steps are now being taken which will supply the sinews of war.

Of course, the temporary set-back given to the operation of the law by Judge Beach's remarkable decision, will furnish the enemies of the Stein law—I may say, the enemies of the profession—with the opportunity to flap their ears and bray.

But let it not be forgotten that these same enemies have unsuccessfully opposed every good measure and every worthy movement that has been instituted in the profession's interest during the last decade.

The lesson of the "opposition" to the Actors' Fund Fair is of such recent occurrence that little importance need be attached to their efforts, which are synonymous with impotence and failure.

The opinion of Colonel Ingersoll, Mayor Boddy of Brooklyn, Assemblyman Stein, Mr. Severance, dozens of our ablest lawyers, and the men that enacted the law respecting its eventual vindication will serve to drown the feeble hurrahs of the queer and chronic "opposition."

JONES TACKLES PETE BAKER.

Jones is at work in a fruitful field. Jones has directed his red-hot artillery upon the profession. We don't know who Jones is, but what Jones is appears from the following copy of a letter-head and communication received from Jones in Columbus, O., last Tuesday, by Pete Baker while playing an engagement there.

PREPARE Headquarters For God hath appointed a Day to to meet Thy God in the Field Judge the World.

BIBLE Card Tract Missionary.

Jones, "Reaching the Masses" with Card Tracts.

Sept. 23, 1892.

"God will judge everyone according to their work."

Dear Pete:

Leave the Stage—fie from hell.

Go to preaching & you'll do well.

Don't waste your talent playing the fool for money and nonsense.

Report & turn to God.

JONES.
Manager Harlan, who sends Jones' screed to THE MIRROR, remarks: "As indicating the fanaticism of some church people when dealing with those of the stage, Jones' letter is a dandy." To which our readers will respond amen.

Jones' chirography and his exhortational style suspiciously resemble those of a crank who called himself "The Reformed Cowbow," and who busted himself annoying managers and professionals out West a few years ago. The R. C. sent some of his effusions to THE MIRROR and volunteered to put us on his special prayer-list. Very likely he and Jones are identical.

AGNES BURROUGHS ILL.

Almost immediately upon starting out for the season as leading lady in Thomas W. Keene's company, Agnes Burroughs was stricken with illness. She took to her bed in Pittsburgh, suffering from what is known as "Pittsburg grip," and was unable to go on with the company. If Miss Burroughs recovers within a reasonable time she may resume her place with Mr. Keene. Brief as was her experience with the company, she won great favor. The Pittsburg papers strongly praised her acting in Louis XI.

CORDIE DAVREA. who made her debut in the ingenue part in The Burglar, plays the French maid this season in The Vendetta.

GOSSIP OF THE TOWN.

CHAUNCEY OLCOFF, who will play Scanlan's part in Mavourneen, was a minstrel tenor originally, but he has had some experience in comic opera and musical comedy. Manager Pittoe has great confidence in the wisdom of his choice, which was not made hastily or before the claims of many other comedians had been carefully weighed.

LEO MAYER has been engaged as business manager of the Denman Thompson Old Homestead company.

REHEARSALS of the chorus of Francis Wilson's Opera company will begin at the Broadway Theatre on Oct. 17, and of the principals on Nov. 1. The company is now complete with the exception of a few additions to be made to the chorus. The Lion Tamer, which has never been presented outside of this city and San Francisco, will be the only opera given.

The preliminary press and advance work for Cyrene, with Al Haynes' new comedy company, will be done by T. C. Howard, who is booking The Runaway Wife for Louise Aydelle.

W. F. CANFIELD will be the "heavy" in the company to support Cyrene, and Julia Redmond the soubrette.

HARRY J. PARKER has left The Shamrock company.

The ways of Gerry are devious. As a wing-puller he probably has not his equal on Manhattan Island. His piecrust promise to offer no opposition to the Stein amendment at Albany was broken, and now he is busy manipulating divers municipal "influences" in the interests of his egotistical hobby. But the end is not yet. The Court of Appeals unquestionably will enforce the plain intention of the legislature.

FRED. JACKSON, W. C. West and H. A. Tuthill, of the J. C. Lewis Si Plunkard company, were initiated into the Hermon Lodge, No. 41, at Allegan, Mich., on Aug. 9. Manager Lewis gave each of the new members a badge of the order. The business of this company is reported good.

GRACE FILKINS will probably be a member of Rose Coghlan's company this season.

A. R. UNDERWOOD has signed with the Big Bell Opera company. Mr. Underwood is an excellent artist, who has had extensive experience in comic opera.

CARLO TORRANA has been engaged as musical director of the Mason-Manola company.

FRED. D. LUCAS and his wife, after a pleasant vacation at Mont Clare, Pa., have joined Harry Williams' Bill's Boot company.

The mother of Marie Litta has become insane, and has been removed from Bloomington to her son's home in Kansas City.

WHAT right had Elbridge T. Gerry to appear before Judge Beach last week to oppose the motion for a mandamus to compel the Mayor to issue licenses to the children in whose behalf Messrs. Stein and Severance appeared? Is Mr. Gerry the Mayor's counsellor?

CHARLES LEONARD FLETCHER and the pupils of Proctor's Theatre School of Acting appeared in Albany the other afternoon and evening in The Violin Maker, They Laugh Who Win, and two acts of Mr. Fletcher's version of Dr. Jekyll and Mr. Hyde. The engagement proved highly successful, it is said.

CARMENCITA has returned to this city. Her engagement under F. F. Proctor's management in Boston was successful. Mr. Proctor says that his new venture in the direction of supplementing the dramatic attractions at the Boston Grand Opera House with refined specialty features has met with great popularity.

THE 5 A's are preparing to give a big special performance at the Star Theatre on Sunday evening, Oct. 9, for the entertainment of the many strangers that will be within the city's gates during the Columbus celebration. The bill will be prepared under the auspices of Tony Pastor, Dr. Wolf Hopper and Hoyt and Thomas.

YOLANDA YORKE was obliged to leave the O'Dowd's Neighbors company, in which she played Mrs. Riley, on account of illness. She is at present at her home in Harlem. Miss Yorke expects to resume her post in the company within the ensuing fortnight.

ABBOTT AND TEAL are considering several plays for production in the near future. One is an original comedy by a well-known American author. The others are of French and English extraction. These last may be presented on the other side before they are produced here by Abbott and Teal.

JAMES B. WATKINS, Joseph Hazlethine, Harry Groesbeck, Mamie Dallas, and Frankie St. John have been engaged for the After Twenty Years company, which opens its season in Louisville next Monday.

J. C. ERVAN, the musical director, has joined Our Irish Visitors company at Pittsburg.

THE PRESS in Louisville spoke in flattering terms of The Planter's Daughter, the melodrama in which Jean Voorhees is starring. The piece is said to be strong in plot and situations, and it abounds in broad comedy. It crowded the Bijou in Louisville all last week, playing to more people than any attraction in the city.

A BROTHER of pirates are playing Over the Garden Wall in Colorado. They were in Pueblo on the 5th inst. George M. Haight is the manager who harbored them in his theatre. As Mr. Haight is a theatre manager it is his business to learn the character of the companies he books. No honest manager will knowingly let in play thieves. Over the Garden Wall is the sole property of Mrs. George S. Knight.

C. W. DANIELS, who is Pete Baker's active advance man, bears the title of "Scout" on Mr. Baker's letter-heads. That designation casts "inciter of public interest" in the shade.

FOREST ROBINSON and Esther Lyons will play the principal parts in The Lost Paradise when its second engagement in this city begins at the Star next week.

The rumor that the Jerry company is in a precarious condition receives support in the fact that Manager L. E. Weed gave our Cleveland correspondent a "fake" route last week.

Rose Coghlan is taking great pains in selecting the special cast for her revival of Diplomacy at the Star on Oct. 24. It is expected to run two weeks—perhaps four. Several actors who were in the original cast at Wallack's have been engaged.

NEW MEXICO drew good houses at the Jersey City Opera House last week. East Lynn is the attraction this week. Manager Mullone says that the season has opened favorably, and he expects, with the excellent booking he has made, to have a prosperous year.

LAST Tuesday Manager Thomas P. Boyd telegraphed The Masons from Omaha. "Boyd's was packed last night by an audience that witnessed John T. Kelly's new play McFee of Dublin. Play and players made immense hits. Kelly and Welty have a big success."

E. F. GOODWIN, of the Forbes Lithograph Company, Boston, spent last week in this city as the guest of W. J. Tilton, the company's New York representative.

ADOLPH LIESSIGANG has resigned his post as musical director of the Duxey Opera company.

THE RECEIPTS of the children's benefit for the New York Press Club at the Broadway last Thursday afternoon were \$250—about \$50 less than the expenses. This disappointment was not due to the quality of the entertainment—which was excellent—but to the Press Club's neglect to work the affair properly.

THE CANNON BALL EXPRESS, written by Robert J. Donnelly, of the *World*, and produced by Braden and Hild, with Augustin Neuville in the central character, has made a firm pecuniary record at the very start. Its career began in Philadelphia by turning people away, and business continued to be large during the rest of the week. The boarding of an express train in motion and the rescue from a genuine crusher, created a sensation. The play, which tells a connected and dramatic story in which the mechanical effects are plausibly introduced, received excellent press notices.

DELICE WALKER, of the O'Dowd's Neighbors company, had a narrow escape from suffocation by gas at the Welland House, St. Catharines, Canada, on Sept. 8. While resting in the hotel in the afternoon, the gas by some means escaped, and it was with difficulty that Miss Walker was resuscitated.

JOHN D'ORMOND, who "plays not for dollars, but that posterity may remember and cherish his name," produced a pirated edition of The Harvest Moon, under the name of The Hypocrite, during his recent engagement at Mankato, Minn.

Laura Lorraine, after spending a long vacation with her parents in the West, has returned to the city.

HARRY HARVEY writes to correct the name of her new piece, which was printed as The Old Jug. It should have been Old Jug. In the second act a brewery will be represented in full working order. The piece will be ready by Jan. 1, and may be produced early in the Spring. Miss Harvey unfortunately lost at a picnic a few days ago the pearl and diamond pendant given to her by Madame Patti.

GERRY is an adversary whose activity and cunning cannot be overestimated. His stage cases advertise his Society more than any other kind. That is the principal reason why Gerry desperately fights to maintain his unpleasant relations with the profession. It hinders the profession to loosen Gerry's tenacious hold on the liberties of stage children.

FRANK GLENS and M. L. Alsop are recent engagements for A Fair Rebel Company.

THE EASTERN PENNSYLVANIA CIRCUIT has been enlarged by the addition of three new theatres, at Hazleton, Williamsport and Wilkes-Barre. Besides these, the circuit, which is wholly booked on the "Misler System," comprises the Academy of Music of Reading, Music Hall at Allentown, and the Academy of Music at Scranton.

H. PERCY MELTON was engaged by Manager F. F. Proctor to organize a company to produce The Lights of London at the Grand Opera House, Boston, this week. The following people were secured: Clarence Heritage, Horace Vinton, Robert A. Fischer, Louis Mitchell, John F. Ryan, Horace Daly, William Cattell, Thomas Atkins, C. N. Wilson, and the Misses Eleanor Merron, Lizzie Fletcher, Florida Kingsley, Evelyn Knapp, Nellie Fenwick, and Mrs. Fred. Hooker.

WHEN William R. West, the minstrel, was in Scranton in 1891, he sprang a local gag which reflected upon the credit of Arthur Frothingham, a well-known resident of that city. Frothingham sued the minstrel for slander, and West was arrested at Wilkes-Barre, imprisoned, and then held on heavy bail. While West was in Scranton recently he filed papers in a suit for \$5,000 damages against Frothingham for false imprisonment.

FRANK MOFFETT, the electrician of the Grand Opera House at Bryan, Tex., has invented a rheostat, an electrical machine that lowers and raises electric lights the same as gas.

THE REPORT, some months ago, that Hettie Bernard-Chase lost, or was robbed of jewelry worth \$1,000, while playing at Nashua, N. H., receives confirmation by the arrest of the thief at Lynn, Mass. One of the missing rings was found in his possession.

THE new opera house at Charleroi, Pa., under the management of R. L. Barnhart, was opened last week by Harry M. Markham's company.

COLONEL INGERSOLL

Plainly States His View of the Purpose of the Stein Act.

The MIRROR bearing in mind the alert and generous interest manifested at all times by Colonel Robert G. Ingersoll in vital matters of the stage, sent a representative to him for an opinion upon the purpose of the Stein Act in view of the peculiar construction put upon it by Justice Beach. Colonel Ingersoll wrote his response as follows:

"Under the amended law I have no doubt about the right of children to sing and dance in theatrical exhibitions.

"The third section of the original Act prohibited singing or dancing, or playing on a musical instrument, etc.

"The amended Act provides that children may appear with the consent of the Mayor, and then comes this: 'But no such consent shall be deemed to authorize any violation of the first, second, fourth or fifth subdivisions.'

"You will see that the third sub-division is omitted in the proviso, and it was the third that prohibited the singing and dancing.

"From this it is plain to me that children have the right to dance and sing, provided the consent of the Mayor is obtained.

"When I think of the thousands of children engaged in all kinds of work—half fed and half clothed—it seems the very extreme of absurdity to say that these children shall not be allowed to drop their burdens, to wipe away their tears, and celebrate their deliverance with dance and song.

"At the bottom of the Gerry Society's objection to the singing and dancing of children, you will find the Puritan idea that those who enjoy themselves in this world will be damned in the next."



MANAGER PALMER'S RETURN.

A. M. Palmer, looking none the worse for his confinement aboard the *Normannia*, spent Sunday in Stamford and was at his office on Thirtieth Street yesterday. To The MIRROR reporter, who enjoyed a brief chat with him, Mr. Palmer said that he had no desire to discuss the cholera question—he had had quite enough of it. He said that there was no occasion for a panic and he thought the long imprisonment of healthy cabin passengers on board infected ships at Quarantine was wholly unnecessary.

"The foreign field is not dramatically fruitful this year," said the manager. "I saw few plays that impressed me. I bought the American rights of Der Liebemann, a farcical comedy, by the author of *The Private Secretary*. It is not only one of the works von Roser has written, but it was the great German comedy success of the last German season.

"In Paris I secured an option on the rights of *Jean Dariot*, a drama by Louis Legendre, which is to be produced at the Théâtre Français on Oct. 15. This is a strong play, with a good *morale*.

"Mr. Drew will open the regular season at Palmer's on Oct. 5. He will be followed by Aristocracy. Mr. Howard's new play. My stock season, which will begin late, will necessarily be short. I shall present several novelties, however."

"Mr. Palmer's face is tanned, his eye is bright, and it is evident that his trip abroad completely repaired the wear and tear of his long and arduous work for the Actors' Fund Fair."

MR. EDWARDS' ENTERPRISES.

Manager W. A. Edwards is greatly pleased with the success of the three attractions he has taken out this season—Edwin Arden in *Eagle's Nest*, The *Cruiskeen Lawn* with Dan McCarthy, and N. S. Wood in *Out in the Streets*.

In conversation with a MIRROR representative the other day, Mr. Edwards said that although his companies started out early in August and during the warm weather, he was happy to say they had all been uniformly successful. He had conceived the idea that popular plays with excellent casts would do well whenever played, at popular prices. Consequently, he did not stint anything in his productions, and now he feels well satisfied with the results.

Mr. Edwards says that Arden played at Jacobs' Syracuse Theatre to nearly \$2,500 in half a week. The Saturday matinee brought in \$500 at 25 cents, and the evening's performance at 75 cents closed on to \$1,000.

All the time for this season is booked, except two weeks for each company for one-night stands. He is now prepared to make bookings for the season of 1893-94.

KATHIE BOSCH, who expected to reach New York city some days ago, is on board the *Saxonia*, quarantined in the harbor. "How long we shall have to stay," she wrote to The MIRROR last Friday, "nobody knows yet. We have not had a case of cholera aboard the steamship."

THE ATTORNEY-GENERAL

Answers for the Governor as to the Object of the Stein Law.

THE MIRROR yesterday authorized a special correspondent at Albany to see Governor Flower and ask him what he understood to be the purpose of the Stein law.

Governor Flower referred The MIRROR's representative to the Attorney-General. This official, without referring to the law, gave it as his opinion that its purpose was to give discretionary power to the Mayor upon applications for licenses for children to perform, and that the Mayor was to take into consideration in each case the health and ruggedness of the child and the object for which it was to perform, and to act accordingly.

There does not appear to be in this opinion anything that will comfort Elbridge T. Gerry in his peculiar contention that singing and dancing are not properly parts of a theatrical exhibition.

THE CASE OF SHAFFNER.

Lester Shaffner, director of the "Lyceum Dramatic School and Bureau," an account of whose arrest on a charge of grand larceny on complaint of the father of a pupil, whom he was alleged to have defrauded, was printed last week, visited the MIRROR office yesterday, and told his side of the story. He is at liberty on bonds given by a hat-maker named Stich, and says that the charge against him will never be pressed, because it originally had no basis. He complains that he was railroaded to jail without an opportunity to give evidence that would at once have resulted in his liberation.

Shaffner says that young Walters, whose father caused his arrest, came to him last March to learn the arts of acting, and took instruction from him for five months, with his father's consent, paying him in all \$120. There was nothing irregular about the matter. The young man had deceived him as to his income, saying that he received twenty-five dollars a week as bookkeeper, when, in fact, his salary was but eight dollars. Finally the young man lost his position, and Shaffner says, robbed his father of \$100, which act led the father to attempt to recover from Shaffner some of the money paid to him for instructing the young man. On his refusal to refund, he was threatened with arrest, and finally arrested with the result noted.

Mr. Shaffner declares there was no misrepresentation in the matter of costume, and that it was well known that the costumes engaged for the play he intended to take out on the road, *The Fool's Revenge*, in which he himself was to play the leading part, were to be hired only. Relative to the failure of this venture, Mr. Shaffner says it was because he had been deceived by W. J. Benedict and Ike Bull, men whom he claims to have taken into his own house and fed and clothed when they were destitute, and who, pretending to work in his interest, had claimed to have made all arrangements to take out the play, and to have engaged printing and booked a route.

Mr. Shaffner says that he himself engaged a good company of professionals to support him in this venture, but found at the last moment that his pretended managers had booked no route and secured no printing. He says they defrauded him out of \$500 in money, and that upon his relation of the circumstances to Inspector Steers, that official assured him that the men would be arrested if they should return to New York. They are now traveling with other attractions.

Relative to the case of Miss Bishop, whom he was alleged also to have defrauded, Mr. Shaffner says that he originally received many letters from her when she was in Pennsylvania urging him to make arrangements to instruct her in the art of acting. He finally agreed to take her as a pupil upon the understanding that she was to pay him \$200 for three months' instruction. She came on and studied under him for three weeks, paying him in cheques the amount agreed, but, as he says, she finally wearied of the hardships of study and practice, and, as he supposes, under the advice of friends that she could get on the stage without hard work, finally dropped study and tried to recover the money she had paid him under the agreement.

As to the case of young Rooley, who threatened him with trouble if he did not return ten dollars paid to Shaffner as a fee for booking him for an engagement, the latter explains that in connection with his school he runs a bureau for booking, as others do, and that this is conducted with all the regularity observed by other agencies. He says he simply booked the young man, who was an amateur with no stage qualifications, and sent managers in search of a novice to him, but they found that he would not answer their purpose, and the young man thought to embarrass him by demanding a return of his fee.

MR. MANSFIELD'S MARRIAGE.

Richard Mansfield and Susan Hegeman, known on the stage as Beatrice Cameron, were married on Tuesday at noon in the Church of the Redeemer, in Eighty-second Street, by the Rev. Dr. Johnson.

The wedding party was small, and the ceremony, that of the Episcopal church, was performed without ostentatious circumstance. Among those who attended were E. N. Gibbs, of Norwich, Conn., Mrs. Gibbs, Miss Georgie Gibbs, Col. E. A. Buck, and John Stocum. Miss Gibbs was bridesmaid, and her father gave the bride away. At the conclusion of the ceremony the party drove to the Plaza Hotel, where a wedding breakfast was enjoyed, and where the bride and groom are now residing.

Sept. 24, 25, 27 and 28 are open at Coro's Opera House, N. Y.

MAYOR BOODY.

The Brooklyn Magistrate Acts Intelligent Under the Stein Law.

In sharp contrast to the shifting, wine-pulling, court-seeking, Gerry hobnobbing at tempt in New York city to discredit the plain intention of the Legislature of the State in passing the Stein bill to liberalize the treatment of stage children, stands out the courageous, conscientious and intelligent action of Mayor Boody of Brooklyn.

Little Tuesday, the gifted niece of Joseph Arthur, a child whose stage experience has been happy beyond question, was not permitted to appear at the Fourteenth Street Theatre, in this city, in *The Still Alarm* because of the unwillingness of the Mayor to grant the license provided for by the law in question.

When this play was taken to Brooklyn, however, Mayor Boody at once granted permission for the appearance of Little Tuesday, and this in the face of a determined opposition by the Gerry Society.

Mayor Boody said in effect that it made no difference to him what action was taken in New York. The Stein law was before him. Its provisions were plain to him and his privilege and duty under it were also plain.

He issued a permit because he believed it was the intention of the Legislature to grant permission.

Mayor Boody has the courage of his convictions.

PROFESSIONAL DOINGS.

JENNIE JOVER, in addition to serpentine dancing, has introduced a Moorish dance at the London Alhambra, and the Westminster *Review* declares that "the mode and execution of this Eastern idea are effective, and certainly pleasing to the eye."

The shape in which news from this country arrives in London may be known by this in the Whitehall *Review* about the Metropolitan Opera House fire: "The Metropolitan Opera House of New York, burnt to the ground last Saturday night, was a handsome theatre situated in Seventh Avenue."

McGIVIN'S *TRROUBLES* has collapsed out West.

There is to be a benefit performance for the widow of J. H. Sherwood in the concert hall of the Madison Square Garden this (Tuesday) afternoon. A long and strong programme has been arranged.

REN TUTTLE and Sylvia Thorne, of the Pauline Hall Opera company, were married on Saturday night in Jersey City, by the Rev. J. C. Jackson. The witnesses of the ceremony were E. J. Rice, Katie Gilbert and Mr. Charles Reid.

The Carnegie Music Hall will probably be altered and enlarged next Summer, so that it will be available for operatic performances.

THE FENCING MASTER company left Buffalo on Sunday. After a week of rehearsals the opera will be produced next Monday.

ROBERT MANTELL will give a special production of *Othello* during the last week of his engagement at Proctor's Theatre, commencing Oct. 3. Mr. Mantell will abandon his repertoire and confine himself to *The Face in the Moonlight* on his tour.

THE GRAND OPERA HOUSE, Boston, was crowded to the street on last Thursday night, when James J. Corbett, the conqueror of Sullivan, appeared in public for the first time in that city. Corbett was lionized wherever he appeared in Boston.

JOHN G. BELL will play the part in *Jupiter* that Fred Lenox originated.

LITTLENAE POWELL has signed with J. H. Gilmore to play Archdeacon Jellico in Dartmoor.

Last night the Davidson Theatre at Milwaukee had a new star and a new production, John Drew appearing there in *Basson and Carr's The Masked Ball*. Manager Sherman Brown's handsome theatre has begun its season most auspiciously.

JOHN MURPHY AND COMPANY, of Baltimore, have just published "Memories of the Professional and Social Life of John E. Owens," written by the comedian's widow. The work contains twenty portraits of Owens in character.

NIGHT'S season began on Aug. 29 at Minneapolis. Thus far its receipts have been very large and, from present appearances, the delightful comedy is destined to duplicate in the West its Eastern success. The company is exceptionally strong and the whole equipment is as complete as possible. Niobe, by the way, has been running to very large business at the London Strand, and it will probably run for months to come.

FANNY DAVENPORT will not begin her tour until Dec. 12. She will confine herself to Cleopatra this season.

MIRIAM O'LEARY is to emerge from retirement and act again. She has been engaged for Charles Frohman's Boston stock company.

FANNY RICE has made a greater success than ever in the new Jolly Surprise this season. The many novelties, new business and new music introduced have greatly improved the play. The company is also stronger than last year. The cabinet novelty, which Miss Rice secured abroad, and in which, with the aid of doll figures, she sings, dances, and gives recitations and life-like impersonations of celebrated artists, has proved a great success. It is reported that several farce-comedy performers are already attempting to copy Miss Rice's songs and business, but all who witness her wonderfully clever work in this scene agree that, although Fanny Rice may have imitators, she has no equal in this novelty.



The announcement of our forthcoming holiday annual has stirred up a lively interest among theatrical advertisers.

Scarcely had it appeared before letters and telegrams, bespeaking space in the Christmas Number's business columns, began to come in from managers and professionals. So many pages of advertisements have never before been contracted for at this early date.

We appreciate the foresightedness of this numerous advance guard of advertisers. It indicates a regard for their interests and for our own. We hope many will emulate their promptitude.

THE CHRISTMAS MIRROR for 1892 is going to be the largest and, in every respect, the most noteworthy holiday annual that has ever been produced in this country. This may seem like a large promise, but our readers know that we have a habit of fulfilling our promises.

This Christmas Number will worthily and adequately represent the genius of the American stage. It will reflect every branch. It will present a number of striking novelties. The eye, as well as the mind, will be feasted.

The advertising rates are as follows:

One page, \$100. Half-page, \$80. Quarter-page, \$45; one inch, \$3.50 per line, 25 cents—no advertisement smaller than one inch published.

Portraits (half-tone process) inserted on the following terms:

One page, \$90; 8x12 inches, \$40; 5x7 inches, \$20.

Special estimates furnished on application for art supplements by fine lithographic, photogravure, or other process.

Space on cover pages secured by special arrangement.

Illustrated advertisements prepared by our artists.

THE DRAMATIC MIRROR.

1432 BROADWAY.

SNAP SHOTS.

R. DE KOVEN.

Was born in 1850. Has blonde hair, blue eyes, golden moustache. Carries an eyeglass. R. de K. is the most successful American-born composer of light opera. Is talented, handsome, and lucky. Best of all, is original. And practical. Was sent to England to school. Graduated at Oxford. With honors. When he was twenty years old. Began to study music at seven. For many years intended to make piano playing his profession. Studied at Stuttgart. Under Leibert, Prucker and Speidl. Father objected to his playing in public. Furthermore put his foot down. So R. de K. became disgusted. Didn't do anything. For three years. After which he returned to America. Went into business. Dealer of a bank. Went into the grain business. Managed the Chicago branch of New York stockbroker's firm. Married. Daughter of Senator Farwell. Chicago millionaire. Became associated in business with father-in-law. Managed father-in-law's Texas ranch. Six years slipped by. Went against the grain. Not the years, but ranch life. Case of artistic temperament bumping against artisan's tool. But o' nights R. de K. had been composing. An operetta. Called it Cupid, Hymen & Co. Committed error of writing libretto himself. Hadn't met Harry B. Smith then. Operetta accepted. By the Chicago Ideal Opera company. Jessie Bartlett Davis in the cast. R. de K. went behind scenes. To see rehearsals. Saw H. B. Smith instead. H. B. S. in company for stage experience. Was W. H. Cripps' understudy. "Never saw a funnier servant in Iolanthe than Smith," says R. de K. Fortunately for R. de K. company collapsed before operetta was produced. But that's how the young men met. Have collaborated ever since. Many of the airs of Cupid, Hymen & Co. incorporated in The Begum. Which Leibov and Smith wrote in 1887. Then R. de K. composed another operetta. Called it Fort Caramel. For no particular reason. was never staged. He is glad to say. Says he could write a book about the trials of getting operas produced. But hasn't time. Went abroad again. Studied under Richard Genée. Especially with regard to comic opera. And the difficult art of instrumentation. Next work Don Quixote. Produced by Boston ideals. For the first time in Boston in 1889. Did not fail. Encouraged R. de K. Made up his mind to devote himself to composing. Altogether. Has. With success. Robin Hood. For the Bostonians. Produced in London, 1890. By Horace Sedgier. Under title Maid Marian. At Prince of Wales' Theatre. Last Fall was produced at Standard Theatre. In this city. Made a hit. As we know. Because its melodies are delightful, plot coherent, characters picturesque. Ran to big business at Garden Theatre. Last Spring. When other operas were losing money. Now on tour in English provinces. Will be sent on the road here in Fall. R. de K. finished last week score of The Fencing Master. Will be produced at Standard Theatre. In November. Thinks cast will include strongest trio female voices ever heard in light opera. Marie Tempest, Grace Golden, Mrs. Pemberton Hicks. Has also discovered a tenor. Says The Fencing Master is best work of his life. Has completed the Knickerbockers for Bostonians. Is also the best work of his life. Has agreed to compose opera for De Wolf Hopper. In which Hopper will appear next Summer. Has another contract with Chapelle and Co. of London. May compose a grand opera for Oscar Hammerstein. R. de K. is also musical critic for the *World*. Has to criticise the operas of his confreres. Awkward. Prefers it to having confreres criticise his operas. Is a busy man. As is evident. Does not see how he can do all his work. But can. Has theories and beliefs. Thinks things look encouraging. From artistic standpoint. Thinks immense amount of cultivation going on in all classes. During last five years. Says popular taste has got to a point where it is tired of horse-play in operetta. Believes large section of populace fond of light music. Set to light libretto. Because it is pleasant form of entertainment. Does not demand a great amount of attention. Thinks day is coming when light opera will be produced in grand opera style. And grand opera will be dead. Says it's mistake to make music "cat. hy." If you do, people hum it at home. Won't buy any more tickets. R. de K. says this in his library. At 2 West Thirty-ninth Street. Next door to St. Marc Hotel. Has charming home. Family just now at Newport. R. de K. comes to town every week. Belongs to several clubs. Seen often on Fifth Avenue. At the opera. And on the Elevated Road. Eschews Broadway. Smokes and drinks. A little. Looks like a man-about-town. But isn't.

PA. OLE.

MATTERS OF FACT.

Highly Bell will start his new season in Jupiter with every prospect of success.

Lansing Rowan is open to an engagement.

Letters will reach her through this office.

The Liquorme Specific Company of New York makes a tasteless powder which is said to allay the craving for alcoholic beverages, and to finally cure the appetite.

The Moonshiner, a comedy drama of life in the great Smoky Mountains, to be produced with elaborate scenic detail, is now booking Southern territory. Managers with open time may address Oliver Taylor at Bristol, Tenn., or Thomas G. Leath at Richmond, Va.

Oscar Eagle has taken the place of Henry Lee in the cast of The White Squadron, and Mrs. Eagle (Esther Lyon) is reported to have made a hit as Margaret Knowlton in The Lost Paradise.

Harold Graham has been engaged as stage manager of the Agnes Wallace-Villa company, now playing The World Against Her.

He also plays the role of Robert Danvers in the piece. Last season he was with the Ullie Akerstrom company as leading heavy.

Frank M. Kendrick, who plays the part of David Davitt in James T. Powers' new piece, A Mad Bargain, is reported to have made quite a hit.

Legal advice is given and collections are made by Maurice Baumann, attorney for Swift's Collection Bureau, Chicago. Investments made.

Manager Game reports that the Cohoes Opera House has open time for first-class attractions for four nights, commencing on Sept. 24.

The Palace Theatre, Philadelphia, has been leased by S. H. Cohen, who intends doing all that money and good management and artistic remodeling can to bring prosperity. The offer of big percentage to strictly first-class attractions should do much to bring this house rapidly to the front. Mr. Cohen wishes it understood that he is not in any ring, combine or pool, and that the house will be conducted on democratic principles.

Furnished rooms with every desirable appointment may be found at 139 Lexington Avenue.

THE MIDNIGHT SPECIAL
The Greatest R.R. Show in America

NOTE TO MANAGERS!

When the little comical "Early Birds," who have been out hunting worms against the combined forces of "hot weather," "strikes" and "action fracases" return and you have open dates, call on or address.

REST AND DALLAUF.

care Taylor's Exchange, 30 West 26th Street, New York City, and secure the above strong attraction.

A GREAT CAST.

A GREAT PLAY.

A CARLOAD OF SCENERY

NEW STARTLING EFFECTS.

NEW YORK THEATRES.

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Broadway and 46th Street.

ESTABLISHED 1871.

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Open season 1892-93, under new management composed of a syndicate of prominent business men. Population, 5,000. Seating capacity, 1,000. Situated on three railroads, affording perfect connections with Memphis, Mobile, Birmingham, etc., and is without doubt the best show town in the State. We solicit first-class bookings. Write for dates, terms, etc. Address,

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Only ground floor theatre in the city; lighted by gas and electricity; heated by steam. Stage, 45 ft. wide, 20 ft. deep, with a 15 ft. opening, 12 ft. flats and wings.

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Close to depots of Pennsylvania Lines and Cleveland, Lorain and Wheeling Railroads. Electric lights throughout. Large stage, fully equipped with scenery, etc. House seats 800. Population to draw from nearly 20,000. Only house in the city. Now booking season 1892-93. Only first-class attractions solicited. Address

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100 yards from D. L. & W. Depot. Largest and best equipped house in the country; 7,000 population in circuit to draw from, including Stroudsburg of 3,000; one mile distance from depot; two large dressing rooms, two drop curtains, fourteen sets scenery, four private boxes; house lighted by gas. Booking for season 1892-93.

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Ground floor, electric lights, folding opera chairs. Stage, 30x30. Seats 650. Has direct railroad communication with Springfield, Mo., Joplin, Mo., Carthage, Mo., Fort Smith, Ark., Little Rock, Ark. Fayetteville is the seat of the Arkansas Industrial University, with 500 students. Address

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Newly refitted; thirteen sets new scenery; five dressing rooms. Seating capacity, about 700; Electric lights; Drains from 6,000. Population: Location, half way between Watertown and Ogdensburg. Now booking for 1892-93.

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UNDER SAME ROOF AS MCDONOUGH HOTEL. Fully stocked with scenery, and house now being thoroughly renovated and redecorated.

Seating capacity, 750.

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Population, 12,000. Fine ground floor. Commodious stage, with all modern conveniences. Inclined floor with new opera chairs. Capacity, 1,000.

Time all filled for season 1892-93.

The reputation of this house as a winner is well established.

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New brick building. Auditorium on ground floor. Seats 600. Population to draw from, 10,000. Stage 20 feet wide, 20 feet deep, 20 feet high. Seven dressing rooms. Steam for heating. Electricity for lighting.

Now booking for 1892-93.

JOE GOULD, Manager.

OUT OF TOWN THEATRES.

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None but first-class attractions booked at this house. Well stocked with scenery. 25 ft. Stage band. Population of town, 4,000. Seating capacity, 500. New opera house, 500 seats, 25x35. Large dressing rooms. Electric lights throughout. Main line D. L. & W., N. Y. & Pa. RR. and Rochester division Erie RR. Special rates with hotels. Bill board facilities best in the country. Spots in both newspapers. NORMAN A. SEYMOUR, Proprietor.

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Plays first-class attractions only. Population to draw from, 6,000. Seating capacity, 750. Good stage and scenery. Four dressing-rooms. Correspondence solicited.

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The only fully equipped and first-class house in this city. Newly refitted and modern in every respect; seating capacity, 600. Dressing rooms on stage floor. Electric light, gas and steam heat. 1200 to draw from. Best terms offered. Now booking for season 1892-93. Address Theatre Normandie.

PORT JERVIS, N. Y.

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Population, 15,000.

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To Theatrical Managers: The new house will be ready to open Oct. 1, 1892.

A first class attraction is wanted for the opening. A popular Comic Opera Company preferred.

Stage 42x30. Seating Capacity, 1,000.

C. F. STROHL, Manager.

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The house is first-class in every particular seating 1,000 with standing room for 50 more. There is a population of 20,000 to draw from.

Booking for season of 1892-93. For open time apply to

JOHN F. OSLER, Manager.

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Good one-night stands for first-class attractions. Second-class not wanted.

On direct line from Kansas City and St. Joseph, Mo., to Beatrice, Lincoln and Omaha, Neb.

A few more attractions wanted for this season.

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New building. Opened Feb. 1, 1892. Seating capacity, 1,000. Stage, 35 ft. deep, 40 ft. wide. Gridiron, 10 ft. Between tie rails, 10 ft. Adjustable grooves, 10 to 20 ft. Proscenium opening, 25 ft. high, 35 ft. wide. On main line Pennsylvania R.R. Fully stocked with new scenery.

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Midway between West Uhrichsville and East Dennison. Recently remodeled and stage refitted with new and elegant scenery from Soeman and Landis' Studio, Chicago. Seats 600; electric light; dressing rooms on stage floor; only house in the city. 8,000 population to draw from. Now booking for season 1892-93.

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WATSON'S PARLOR OPERA HOUSE.

Now booking for season 1892-93. The handsomest and best appointed theatre in Central Iowa. Built, 1877; remodelled, 1888. Do not confound this with the so-called new house opened recently. This is the old house and playing all the first-class attractions. BE EXPLICIT in addressing all applications for time and terms to

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Watson's Parlor Opera House.

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New, attractive, and modern in architecture, seating 1,000. Population, 6,000. A growing place with six railroad outlets. Playing only one attraction per week. None but good attractions wanted. Now booking for season 1892-93.

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IN OTHER CITIES.

PHILADELPHIA.

Charles Hanford came to Philadelphia to make his stellar bow and secure a verdict on his presentation of Shakespearean plays. We have seen his *Mark Antony* before, but his stellar aspirations appear to have inspired him with new fire and genius, making his present characterization of the role one of the best performances we have seen of the part. Although the opportunities of the character are many, few stars would select it as the leading part; but Mr. Hanford's performance makes the character more prominent, while Brutus and Cassius sink into the background. The representation throughout is an ambitious one, the scenery and costumes of the late Booth-Burgess co. being used, and have been universally praised by the Philadelphia press. Only *Julius Caesar* was played during the week. The attendance was discouragingly small, the clientele of the Walnut not appearing to like the attraction. Robert Graham in *Larry the Lord* 10-12.

Manager George Holland can happily congratulate himself on the auspicious opening of his Grand Avenue Theatre. Few houses in this city have started with better prospects. This is Mr. Holland's second year in the managerial chair, but during that time he has converted a "j Jonah" house into a profitable theatre with a steady clientele. This is the result of liberal management, a clear head, and a desire to cater to the wants of the amusing-loving public. Last season his stock co. was changed from time to time, and the opening of the present season finds a stock comedy co. that no city need be ashamed of. It is only a question of a short time, if Mr. Holland continues his progressive policy, when his co. will compare favorably with the best in the country. Delightful performances of *Turner*, *Up and Down*, *Good-for-Nothing* were witnessed last week by large and well pleased audiences. Frank Doane, *Way Lee*, Eleanor Lane, and Cripley Palmer play the leading parts. Another of the E. J. Searf's plays will be tried next week. The E. J. Searf's Fairy.

It doubtless to the nature of his reception by a Philadelphia audience has kept Ezra Kendall from the city for four years, he will be, at least, an annual visitor in the future. Few farce comedies arouse an audience to as high a pitch of enthusiasm as *A Pair of Kids*, and although the merry skit has done service on the road for seven years, its age is never apparent. Many points in it are positively new, songs and dances are generally borrowed from operatic successes, and the fun is always fast. The audiences were enthusiastic, recalls frequent, and large houses at the Empire approved both play and players as clever. Eagle's Nest 10-12.

Peculiarly, Charles Dickson's engagement at the Broad has been a failure. Artistically, a brilliant success, that will reap a rich reward on his next visit. The season is early as yet, and business is at a low standard most everywhere. The performances of *A Man About Town* and *Inog*, were unceasingly praised by everyone witnessing them, and the engagement has at least accomplished some good for Mr. Dickson. Details of producing at an early date his new comedies, *Young Mr. Deering* and *A Paltry Million*. *Tar and Tar* 10-12.

The Liputians are in their last week at the Opera House. Although their new burlesque, *Candy*, was liked generally, the engagement was the least successful the clever little folk have ever played in the Quaker City. A return later in the season will, doubtless, offset the fact that Philadelphia delights in encouraging true art, by flocking to see them. House on the Marsh 10-12.

Despite the many troubles that Thomas G. Seabrook is alleged to have encountered since he came to this city, the attendance at the Chestnut has been good. The faults of the music are easily counteracted by the costumes and scenery, and the incessant fun emanating from the star. The chorus is numerous, pretty, and melodious. The *Isle of Champagne* is diverting, to say the least, and appears to have pleased our theatregoers.

The four weeks remain of the summer season of grand opera at the Grand Opera House. The repertoire of the co. is so extensive as to prevent repetition of all the operas before the season closes, but the opera receiving the greatest number of requests will only be heard.

The eleventh annual tour of Barley Campbell's grandiose *Spanish* musical drama, *Soborna*, includes this city as one of its stands. Its popularity never ceases to grow, and its present engagement at the National attracts an enthusiastic following as characteristic of palmiest days. The co. and scenic effects are up to the usual standard. The White Slave 10-12.

The People's offer *K. S. Wood's Out in the Street*, Some of the scenery and mechanical effects are not surpassed in more pretentious productions. K. S. Wood and a strong supporting co. interpreted the play to a large clientele. *Uncle Tom's Cabin* 10-12.

Weber and Field's co. of vaudeville brilliants attracted many to the Arch, and the excellent performances recalled to many the best days of the Central, Grand, Huth, Moran, and Post and the stars of the co. deserve praise. French Folly co. 10-12.

The well known farce, *Miss Niki the Baron*, has been on the road for some time, but until the present week had never been witnessed in Philadelphia. It is the current attraction at the Standard, with Harry Rogers in the title role. Go-Won-Go Musical 10-12.

C. W. Williams' big variety co. played to good houses at the Lyceum all week. Lester and Williams' Burlesque co. 10-12.

The London Gailey Girls aroused lethargic Kensingtonians at the Kensington. John W. Ransome in *Across the Atlantic* 10-12.

Fighting Fortune is the current attraction at Finsbury Park. As the name suggests, the play is sensational. Business fair.

The Bijou attracted its usual crowd last week. The patrons of this house can be truthfully called "never failing."

John L. Cawrons and his excellent co. of black-face artists are "in the swing" to stay. That fact they demonstrate nightly.

Augie Kelly secured a temporary injunction restraining champion James J. Corbett from appearing at the Academy 10, on the plea that he had contracted previously for an exclusive exhibition at the National. Energetic William A. Brady met Augie Kelly, however, and amicably adjusted the matter. Corbett will appear in his new play at the National Nov. 12.

Music Clayton, the young Philadelphia dancer, will go out with Charles H. Vale's Devil's Auction this week.

Merry Lucy will produce an early date with his present co. Walter Brown's farce, *The Next Day*.

Daniel Frazee's Lyceum co. will open a week's engagement at the Broad Oct. 1, playing *Lady Macbeth*, *Squire Kate*, *The Charity Bell*, and *The Wife*.

Dixie Dell will open a month's engagement in *Julius Caesar* at the Opera House Oct. 2.

Dixie Dell's co. will play a month's engagement at the Opera House, price of 50¢ in Dollars and 25¢ in Tickets of the Month.

The Bijou will open 10, with the two spectacles, *From China to Man*, and *A Trip to the Moon*.

Check, Hambug, The Shaugreen, Chain Lighting, and all but one or two of Fred Marston's plays have been secured by Manager Holland for the Grand Avenue.

JOHN N. CAVANAGH.

Foremost among the theatrical novelties of the week in Boston is the reappearance, after three years' absence, of Mrs. James Brown Potter and Kylie Bell at the Globe, where they begin their American tour under the management of John Stetson. It had been intended to open the season with Camille, but the rehearsals of Therese Requin progressed so favorably that it was finally decided to commence the season with the dramatization of Zola's powerful novel. A few performances of Camille will be given during the first week. Mrs. Potter is to stay at the Globe for three weeks, during which time several pieces are to be produced.

At the Grand Opera House there will be a revival of *The Light of London*. Samuel Brooker, the scenic artist at this house, has been engaged on the scenery for the production for several weeks, and many handsome sets have been provided. Archie Cooper plays *South Africa*. Horace Weston Clifford, Armstrong, and Eleanor Merton, by permission of

the Lyceum, New York, to appear as *Boys*. Others in the cast are Robert A. Fischer, Lewis Mitchell, John F. Ryan, Clarence Herriman, and Lizzie Fletcher. Heading the specialty bill are Nada Revual and Mollie Thompson. *The Spider and Fly* 10-12.

Dixie's stock co. will open a preliminary tour of the country at the Willis Street this week, and for the first time for several seasons will appear without John Drew in the leading parts. *Dollars and Sense* will open the week while *The Taming of the Shrew* will bring the engagement to a conclusion. James T. Powers in *A Mad Bargain* 10-12.

James O'Neill will open in his new romantic play, *Fontenelle*, at the Bowdoin Square 10. The Power of the Press did a tremendously large business at this house 10-12. *The Voodoo* 10-12, to be followed by *A Nutting Match*.

A Trip to Chinatown can hardly be termed a novelty, for it was given here with success prior to its New York production. However, the organization now playing at the Tremont is made up of actors who have not been seen here in the piece. There was hardly a vacant seat to be seen at this house during the entire engagement of the Manoa-Mission Comedy co. 10-12.

10 has apparently settled down for a Winter run at the Park, for large houses are the rule. The performances run more smoothly than ever, and Manager Rice is constantly devising novelties to surprise his patrons.

Agatha still continues to prove a delight to all the visitors at the Museum. "A charming play charmingly acted," is the unanimous verdict, and everybody goes away pleased with the artistic work of the organization which Manager Field has provided for his house. Better work than that of Misses Burress, Hampton and Gleam, and Misses Edison, Wilson and Husted is seldom seen in Boston. Assistant Manager Emery, of the Museum, is now away on his vacation.

The New Wing still holds the stage at the Columbian, and the walls are papered nightly by "George Sibley," while large audiences laughed until their sides ached at the drolleries of Al. C. Wheeler. The middle of the engagement has been reached and the organization will remain here until 10. Settled out of Court is to be given at this house 10, to a

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Leach, representing O'Dowd's Neighbors; Percy Sage, Daniel Frohman's co., and R. D. Hedges, the Night Owls, were here during the week.

Samuel P. Cox handled Donnelly and Gingee's engagement here splendidly.

Tommy Scanlan is now principal doorkeeper of Jacobs' Theatre.

The Limited Mail is announced for an early production at the Opera House.

Frank Drew had to hustle on short notice to fill in the open date left by the non-appearance of *South Before the War*, which will be with us later.

Emil Grosman's programmes at the Lyceum, and Jacobs' are handsome and neat.

Charles Frew, our little fellow townsmen, was with us once more last week, and spent the time hurrying around to see his many friends.

Aif. Henriques wears a broad and beaming countenance these days. Last Saturday was his birthday, and the staff filled up his office with numerous and costly presents. Mr. Henriques is very popular with the Lyceum attaches.

Donnelly and Girard's recent engagement at the Lyceum Theatre, notwithstanding it was the sixth visit of Natural Gas to this city, almost doubled any previous run of the comedy in Cleveland.

W. H. GOODHUE.

CHICAGO.

The *Connocor's Wife*, by Jerome K. Jerome and Eben Philpot, was produced at the Columbia 8. It was somewhat disappointing to an audience expecting something as strong in the comedy line as *The Lost Paradise* is as a drama. Jerome introduces into the play many of the bright and witty speeches that has brought him popularity and fame, and none but Jerome could manufacture. The plot is a jewel, and much more could be got out of it than the authors have managed to get. The characters are all very cleverly drawn, each original in its way, and the respective members of the co.'s treatment of their roles are entirely distinct from anything yet attempted by them. The whole piece gives one an unsatisfactory feeling, as though something were wanting. It dears at times, though through no fault of the players. Its best points are its climaxes, especially the first and third acts. The plot in brief is as follows: A young student of medicine and his sister, living in poverty in a garret; the latter is in love with a poor artist, who reciprocates her affection, but she, becoming tired of living on nothing and in misery, accepts an offer of marriage made by a rich old admirer, doing so to lift her brother and herself out of poverty; her brother and her lover both understand her motive, but her brother is hurt by her apparently mercenary conduct. This act also introduces a wily old scoundrel on the philanthropic plan, who has married a London music hall singer for the few thousand pounds she had, and who married him in turn to gain "respectability." After a series of swindlings by the "enemy of liquor" etc., he is finally cornered by the good angel of the piece, the old lover of the sister, who unmasks the deserted wife of the obsequious hypocrite. The latter manages to escape to Europe with his ill-gotten booty, but not before he is compelled to return the money he had, and who married him in turn to gain "respectability." The prominent members are Mark Smith, M. S. Burnham, J. W. Herbert, Kate Davis, and Anna Hart. Kate Davis is really the star of the co., her efforts were more than appreciated by the audience, and her singing and dancing were excellent. Mark Smith was fairly good, but his mannerisms and self consciousness were generally remarked. In the language of the street gamins "he is too stuck on himself." Having had the opportunity of hearing this play in Paris last summer, where it has been running for a year or two, I could not but help comparing the different interpretations of it as given by the French co. and this one by Mrs. Carter. In the first place the piece as given in French is a purely musical comedy. There is some exquisite work of Andran's in it, and the comedy part is very neat and well worked out. In the arrangement and rewritten version of Belasco, which Mrs. Carter uses, the comedy degenerates into buffoonery and burlesque, and instead of being as it is intended, a comedy with music, it is now simply a comic opera with horseplay attachments. The part of the Quaker Smithson, as personated by Herbert, is entirely out of keeping with the author's idea of the part, and Mrs. Carter overacts and parades the part of the dunces quareness, Miss Helyett, in a very palpable manner. In this arranged and rewritten version, many of the most important and best points of the piece are lost sight of; at the same time, it must be confessed that some portions of the original would hardly bear repetition in English—that is, we as a country are much more squeamish in expressing ourselves on certain matters than are the French. For instance, Miss Helyett's explanation to her father of her encounter with "the man of the mountain," as given in the original version, would not be acceptable in English, and yet it was so delicately done in the French as to be one of the strongest points of the piece. Again, Miss Helyett's discovery of the sketch in the artist's book, which explains to her that Grahame is the man of the mountain, is much better done in the original, as it has no force whatsoever in Belasco's arrangement. Mrs. Carter's co., however, is a very good one, and the piece as given is trimful of action. The orchestration was done by home talent under the direction of William Furst, musical director of the co. The old piano was lagged in as usual to help out, and the director, as is customary on most occasions here, was obliged to use his baton with his right, while he tunneled on the piano with his left. Just here, I take it time to protest against raising the price of admission for engagements of this kind. One dollar and a half was charged for seats down stairs, the same as one would pay for the Bostonians and other high-grade opera co., who carry their own orchestra and chorus. It seems to be the proper thing now in Detroit whenever a co. visits here with a play that has any music in it—call it an opera, and opera prices are charged, which is not right; nor does it redound to the credit of the co., or the house in which the engagement is placed. The people are perfectly satisfied to pay \$1.50 for the Bostonians, Juch Opera co., or anything of equally good standing, but to charge this price for a piece like Miss Helyett is outrageous. If we are going to have New York prices, let us have New York co., with New York orchestras and other accessories, and then there might be some reason in it. Jane 10-24.

Owing to the great success of *The Grey Mare* at Hooley's last week, Manager Daniel Frohman has decided to continue it for one week more. Chicago society has turned out in force and welcomed the magnificent Lyceum co. Each member made an individual hit by his or her acting, and has secured a warm place in the heart of every lover of the drama. It has been proposed to Mr. Frohman that he devote the time usually taken up with the summer tour of the co. to Chicago entirely. This shows the immense popularity and the great demand for productions by the Lyceum Theatre co. Squire Kate will be put on for four performances 10-24, the rest of the week being taken up by *The Wife*.

Frank Daniels in Little Puck is drawing good-sized houses at the Grand Opera House. The extraordinary vitality of Little Puck is something astonishing, but it won't last forever, and though Daniels is a very clever comedian, the public are getting awfully weary of Little Puck, and he could not do better than look out for a new play, something not quite so moss-covered. A Temperance Town 10-24.

One of the most interesting engagements of the season is that of Julia Marlowe, at McVicker's Theatre. Miss Marlowe has made a glowing success by her intelligent interpretations of the roles she attempts. This week she appears in *The Hunchback, Much Ado About Nothing, Ingomar, and Cymbeline*. Her co. is far above the average support generally gathered around players of classic roles. The audiences at McVicker's have been fashionable and large. Next week closes the engagement.

All Baba has been played just 10-24 times in Chicago to-night, and therefore a greater number of consecutive times than any theatrical organization has ever before done in this city. The fourth and last edition of the extravaganza was presented at Bertha Ricci assumed the title role. Frankie Raymond returning to her old part of *Ganem, Henry Norman* substituted his last year's success, "The Beggar Man," for "Voices of the Night," and several additions in the way of songs, dances, etc., have been made.

A very realistic, sensational play, entitled *A Kentucky Girl*, was presented at the Haymarket 10-24. Sadie Hasson, a well-known actress, is the star of the organization. Business large. Pete Baker 10-24.

Newton Beers is appearing at the Windmill Theatre this week in *Eloped with a Circus Girl*, and making money. The play is excellent in patches and uninteresting at others. Co. competent. Calhoun Comic Opera co. 10-24.

At Hawlin's, Charles McCarthy began a prosperous engagement Sunday afternoon in his old success, *One of the Bravest*. Mr. McCarthy's abilities are well known, and his present co. is commendable, including Scanlan's old partner, William Croton, the impersonator. Hawlin's was crowded during the engagement. A Railroad Ticket 10-24.

A model minstrel performance, admirable in every respect, is that of Hawley's Home Minstrels at the Casino. Steal the Alarm, the laughable after-piece, has attained vast popularity with this favorite resort's patrons. George Collins and Helen Woolsey made their first appearance Sunday with the singers.

The Clark Street Theatre threw open its doors to its large clientele Sunday afternoon entirely renovated. New draperies, upholstery, carpets and fixtures have made it brighter and prettier than ever. The initial attraction was Kate Claxton in *The Two Orphans*, supported by a strong co. The popularity of the actress, the play and the theatre was vouches for by packed houses during the week. *Hands Across the Sea* 10-24.

The People's Theatre presents a sensational melo-drama from the pen of Robert Griffin Morris, entitled *For Love and Labor*, touching on the recent trouble in the Eastern steel mills. It is drawing well. The Shamrock 10-24.

The twin stars, Willard and William Newell, and their spectacular drama, *The Operator*, was first seen in this city at the Alhambra, Sunday. The piece is strong in sensational features, and has a clever story built around a good plot. The parts of Silas Jackson and George Darrington were well played by the Newells. The co. is a capable one,

and they are doing a large business. The Crusaders 10-24.

Hands Across the Sea is the current attraction at the Academy of Music. The co. is the same as seen here last year; good-sized audiences prevail.

Roy Crandall, of the *Inter-Ocean*, has resigned from that paper, and will become business manager for Edwin Howe.

Manager Amnon Temple, of the Schiller Theatre, has just returned from New York, after booking most of the best attractions on the road, and is enthusiastic over the prospects for his theatre when it opens.

W. H. Barry is now in charge of Jacobs' Clark Street Theatre. Mr. Barry was formerly connected with the firm of H. E. Theatre and Co., manager of *Pain's Last Days of Pompeii*, and a better choice could not have been made, as Mr. Barry is well known for his business ability and management. The pleasant face of Treasurer Will E. Vogt is seen once more in the box-office, where he is well-coming to many friends.

Mrs. M. L. Littleton and Mrs. W. Newton Lincoln are trying to secure space on the World's Fair grounds to build a modern play-house and present a play entitled *Christopher Columbus*. The piece was written by Mrs. Littleton. They estimate the entire cost as only \$20,000. There are three acts in the play, and two hundred people will be required to present it. It is doubtful whether they will manage to get the space.

Maudie Peck has been engaged by the management of the Chicago Musical College for the musical department of that institution. She is highly recommended, coming with flattering testimonials and press notices from abroad.

Arthur Dunn, of the Ali Baba co., is causing a great deal of anxiety to the management by his conduct. His latest escapade is his failing to appear at the performance of that piece on Sunday night, 10, at the Chicago Opera House. On that night the fourth edition was presented, and Dunn had a new song to sing, and at the last moment he announced his intention to interpolate a verse that dealt with a rather disagreeable theme. Manager Henderson heard of it and refused to permit it, and Arthur replied that if the verse was to go, he would go, and he went, and the performance went on without him, causing a large breach. Some fun may be expected.

The Chicago Opera House will soon have a new top curtain; one is now being painted by Artist Dangerfield.

LISTER J. CHAMBERS.

DETROIT.

Mrs. Leslie Carter appeared for the first time in Detroit, and opened a week's engagement in *Miss Helyett* 10. There was considerable curiosity aroused among the theatregoers, as to whether or not Mrs. Carter was an actress possessed of any dramatic ability, or simply using the stage as a means of making money out of the notoriety acquired by her divorce case. It is only fair to state that the methods adopted by Manager Price were of the proper kind, and furthermore, that Mrs. Carter has considerable ability. The co. that Manager Price has surrounded her with is an excellent one. The prominent members are Mark Smith, M. S. Burnham, J. W. Herbert, Kate Davis, and Anna Hart. Kate Davis is really the star of the co., her efforts were more than appreciated by the audience, and her singing and dancing were excellent. Mark Smith was fairly good, but his mannerisms and self consciousness were generally remarked. In the language of the street gamins "he is too stuck on himself." Having had the opportunity of hearing this play in Paris last summer, where it has been running for a year or two, I could not but help comparing the different interpretations of it as given by the French co. and this one by Mrs. Carter. In the first place the piece as given in French is a purely musical comedy. There is some exquisite work of Andran's in it, and the comedy part is very neat and well worked out. In the arrangement and rewritten version of Belasco, which Mrs. Carter uses, the comedy degenerates into buffoonery and burlesque, and instead of being as it is intended, a comedy with music, it is now simply a comic opera with horseplay attachments. The part of the Quaker Smithson, as personated by Herbert, is entirely out of keeping with the author's idea of the part, and Mrs. Carter overacts and parades the part of the dunces quareness, Miss Helyett, in a very palpable manner. In this arranged and rewritten version, many of the most important and best points of the piece are lost sight of; at the same time, it must be confessed that some portions of the original would hardly bear repetition in English—that is, we as a country are much more squeamish in expressing ourselves on certain matters than are the French. For instance, Miss Helyett's explanation to her father of her encounter with "the man of the mountain," as given in the original version, would not be acceptable in English, and yet it was so delicately done in the French as to be one of the strongest points of the piece. Again, Miss Helyett's discovery of the sketch in the artist's book, which explains to her that Grahame is the man of the mountain, is much better done in the original, as it has no force whatsoever in Belasco's arrangement. Mrs. Carter's co., however, is a very good one, and the piece as given is trimful of action. The orchestration was done by home talent under the direction of William Furst, musical director of the co. The old piano was lagged in as usual to help out, and the director, as is customary on most occasions here, was obliged to use his baton with his right, while he tunneled on the piano with his left. Just here, I take it time to protest against raising the price of admission for engagements of this kind. One dollar and a half was charged for seats down stairs, the same as one would pay for the Bostonians and other high-grade opera co., who carry their own orchestra and chorus. It seems to be the proper thing now in Detroit whenever a co. visits here with a play that has any music in it—call it an opera, and opera prices are charged, which is not right; nor does it redound to the credit of the co., or the house in which the engagement is placed. The people are perfectly satisfied to pay \$1.50 for the Bostonians, Juch Opera co., or anything of equally good standing, but to charge this price for a piece like Miss Helyett is outrageous. If we are going to have New York prices, let us have New York co., with New York orchestras and other accessories, and then there might be some reason in it. Jane 10-24.

Uncle Tom's Cabin enjoyed good business at the Gillis Opera House 10-17. Frederick Bock played Uncle Tom, and Sallie Partington, Eva. Co. fair. The transformation scene was very good. Jeannie Winston Opera co. 10-24.

777 will appear at the Ninth Street Theatre 10-24, and the Abora Opera co. will open a three weeks' engagement there Oct. 2.

Prof. S. Kromberg, the baritone, has returned from the East 10. He will yet be heard from.

Captain Herne, U. S. A., will be seen at the Auditorium week of Oct. 3. The sale of seats has already commenced, and the "tak" is large.

CHARLES D. CLARKE.

Ship Ahoy opened to a very large house at Macaulay's and seemed to please all present. Daisy Mauer in the soubrette role, and Ed. Van Vechten and comedian Cavan made individual hits. The Prodigal Father 10-24.

The season of The Masonic will open 10, with Robert Griffin Morris' *For Love and Money*.

The Painter's Daughter drew satisfactory houses at the Bijou. Edwin F. Mayo 10-24.

The Hand of Fate, as presented at Harris' by Myron Leffingwell, the author, and an unusually strong co., is a series of stage pictures. The story of the play deals with the abduction of a child, the struggle for her, etc.

The South Before the War, the Whalen's own show is drawing crowded houses. City Club Burlesque co. 10-24.

Sol Marossin, the young Louisville violinist, who has been studying abroad for several years, will be first violinist in the Boston Quintette Club this season.

The Commercial, of this city, in its reference to an important feature of the Ship Ahoy co., made complimentary mention of the "hosiery end of the chorus."

Signor Liberati and his band are meeting with a warm reception at the Phoenix Hill Park concerts. Among the soloists are Signor Pesci, Madame Pera, and Signor Proverbia.

Fred. Miller, the composer of Ship Ahoy, directs the orchestra of that co.

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Lockwood, manager; Francis Labadie on; big business.

MARION.—**SWEETSER'S OPERA HOUSE** (W. A. Livermore, manager): Hope Booth in *Euclid* 7 delighted a fair-sized audience. *Dockstader's Minstrels* on; Thomas W. Keene on.

LAFAYETTE.—**GRAND OPERA HOUSE** (F. D. McCloskey, manager): Lost in New York 7; large and well-pleased audience.

PLYMOUTH.—**CENTENNIAL OPERA HOUSE** (Stevens and Lauer, managers): Chicago Comedy co. for the week, commencing with *The Black Flag* 24.

EVANSVILLE.—**GRAND** (King Cobbs, manager): Alexander Salvin 2; splendid house. *Lizzie Evans* 10, playing both matinee and night to fair houses.

COLUMBUS.—**CRUMP'S THEATRE** (F. Gottschalk, manager): This house opened its season with *One's Luck* 6.

NEW ALBANY.—**OPERA HOUSE** (E. Boone King, manager): The Arion Quartette delighted a large audience 8.

PERU.—**EMERICK'S OPERA HOUSE**: Eloped with *A Circus Girl* 2; *A Trip to the Circus* 4.

IOWA.

GRASS CITY.—**PARKER'S OPERA HOUSE**: John Dillon 2; crowded house. *Andrews' Opera* co. 6; Dorothy 4; crowded houses. —**PARKER'S OPERA HOUSE**: This house has been overhauled and beautifully decorated, and makes it one of the finest houses in the State.

COUNCIL BLUFFS.—**DOHANY THEATRE** (John Dohany, manager): The Fast Mail 7; full house.

CEDAR RAPIDS.—**GREEN'S OPERA HOUSE** (R. O. Simmons, manager): Mme. Jananschek presented Deborah 7 to light business. Good co. 10; State Band 11 to fair business.

SHILOH CITY.—**PEAVY GRAND OPERA HOUSE** (E. L. Webster, manager): *Fast Mail* 5, 6; good business. *Jack and the Bean Stalk* 8-10; light business. The performance was very crude.

DECORAH.—**GRAND OPERA HOUSE** (C. J. Weiss, manager): *Andrews' Opera* 2, 7, 8; first night to a crowded house, and gave such excellent satisfaction that every seat in the house was sold for the second night's performance by four o'clock in the afternoon, and hundreds were turned away. Receipts, \$100. —**EVERY'S OPERA HOUSE** (Mrs. Joe Meyer, manager): Dark.

MARSHALLTOWN.—**OPERA THEATRE** (Glock and Cox, managers): Gorton's Minstrels gave a good entertainment 8 to big business.

KEOKUK.—**OPERA HOUSE** (D. L. Hughes, manager): Robert Downing in *The Gladiator* 9; good house.

OKLAHOMA.—**MASONIC OPERA HOUSE** (H. L. Brings, manager): The Walford-Sheridan Comedy co. 5-10; light business.

BUBUQUE.—**THE GRAND** (William T. Roehl, manager): Hawverly's Minstrels 7; good house. Collier, Charter and Burris' Minstrels, which seemed to have little talent, had a brief career—starting in parlor and disbanding in five days at Marshalltown.

DES MOINES.—**GRAND OPERA HOUSE** (William Foster, manager): Gorton's Minstrels to fair business 5. —**FOSTER'S OPERA HOUSE** (William Foster, manager): John T. Kelly in his new play to fair business 6. Robert Downing packed the house 8. —**BIJOU THEATRE** (Charles F. Handy, manager): big business.

GRACIATINE.—**TURKEY OPERA HOUSE** (Barney Schmidt, manager): Mme. Jananschek in Deborah to a good house 11.

LE MUSÉE.—**DALTON OPERA HOUSE**: May Louise Averon 7, 8 to small houses.

INDEPENDENCE.—**WILLIAMS' OPERA HOUSE** (C. W. Williams, manager): A Turkish Bath 6; house packed. Marie Heath captivated the audience.

KANSAS.

LEAVENWORTH.—**CRAWFORD'S GRAND** (E. C. Davis, manager): Waits of New York 8; small house. George C. Staley in *A Royal Pass* played a return engagement to a large house 11.

TOPEKA.—**CRAWFORD'S OPERA HOUSE** (L. M. Crawford, manager): Charles McCarthy in *One of the Bravest* 2; large business. —**GRAND OPERA HOUSE** (C. P. Kendall, manager): The season will open 10 with Milton Nobles.

FIRST SCOTT.—**OPERA HOUSE** (Harry C. Erlich, manager): Faust and Marguerite, with John Griffith as Mephisto, and Annie Burton as Marguerite, drew a good house 5. Audience well pleased. Costumes and scenery new. Electrical effects the best ever seen.

ATCHISON.—**PRICE'S OPERA HOUSE** (E. S. Bright, manager): Louis De Lange and Will Rising in *Snangled Up to a Light House* 3. Waits of New York to poor business 9.

KENTUCKY.

LEXINGTON.—**OPERA HOUSE** (Charles Scott, manager): Al. G. Field's Minstrels to good business 2.

BOWLING GREEN.—**POTTER'S OPERA HOUSE** (J. Briggs Kirbow, manager): St. Felix Sisters closed a prosperous week's business 10.

PADUCAH.—**MORTON'S OPERA HOUSE** (Fletcher Terrell, manager): George Wilson's Minstrels 6; full house.

MAINE.

BANGOR.—**OPERA HOUSE** (Frank A. Owen, manager): Lewis Morrison's co. in *Faust* to a large and appreciative audience 7. Mr. Morrison being ill did not appear.

PORTLAND.—**LOTHROP'S THEATRE** (G. E. Lothrop, manager): Harry Crandall's co. composed of ten artists of note appeared in *A Busy Day*, which really was Verona Jarrett's play of *Starlight* to a small audience. George Ryer's interesting play *The Two Sisters*, drew a fairly good-sized house. The co. is not so strong as formerly. James O'Neill in his new romantic drama *Fontenelle*, drew good-sized houses 9-10. The play has numerous effective stage settings and many beautiful costumes. Adelaide Cushman as Pompadour was highly successful. Strong supporting co. George W. Heath's co. with Iola Pomeroy as the chief attraction played Little Hurricane, Louie and Zaida a miserable business 11-12. The Star is only an ordinary amateur and the co. is far worse than any we ever seen here before. —**ITEMS.**: *Gloriana* is being heavily billed for 10 and Frank Martineau is laboring hard to pack the theatre at advanced prices. P. J. McCollum has signed with My Jack co. which he played at the Pavilion the past Summer under the title of *My Son*. —J. L. White was in town 12 preparing for *Shadows of a Great City*. —J. Gordon Edwards left George E. Lothrop's Stock co. 10, and is playing now at Littlefield's Museum in Lynn. —Cleveland's Minstrels are booked 12. —The costumes designed in *Fontenelle* were beautiful creations and artistically correct. —The booking of such comedians as *A Busy Day* and Iola Pomeroy is a sad handicap to a house like Lothrop's. Standard attractions of more, should be the motto of this place and cross road shows be refused admittance at any percentage.

SELPASY.—**OPERA HOUSE** (A. Cottrell, manager): Mendelsohn's Women's Quartette, assisted by Cora Eames, singer, and Frank A. Kennedy, violin soloist, gave a very fine concert 8.

MARYLAND.

HAGERSTOWN.—**ACADEMY OF MUSIC** (Charles M. Futterer, manager): Ullie Akerstrom in *Mac Rooster* to a fair-sized audience 12; general satisfaction. The Mirror Quartette's singing was fine.

MASSACHUSETTS.

BROCKTON.—**CITY THEATRE** (W. W. Cross, manager): *Gloriana* to a good sized and well-pleased audience 10. —**GALEY THEATRE** (A. B. White, manager): Large business.

SPRINGFIELD.—**COURT SQUARE THEATRE** (D. O. Gilmore, manager): The Manola-Mason co. concluded their week's engagement to good business.

GLASSBORO.—**OPERA HOUSE**: Decker Brothers Minstrels 10; *Spider and Fly* 11; *Barry and Fay* in *McKenna's Flirtation* 12, all to good business.

LAWRENCE.—**OPERA HOUSE** (A. L. Grant, manager): Andrew Mack in *Irish Loyalty* 8, *Black De-*

utive 9; both to fair houses. *Robby Gaylor* in *Sport McAllister* 10 delighted a large audience. James O'Neill 12, in *Fontenelle*, his new romantic drama by Harrison Grey Fiske and Minnie Madfern Fiske; large house; excellent performance. —**ITEMS**: Manager Alexander L. Grant, of the *Opera House*, was married 12, to Miss Edith M. Campbell, of this city. The young couple have the best wishes of a large circle of friends. The wedding gifts were numerous and costly.

LOWELL.—**OPERA HOUSE** (John F. Congreve, manager): The *Lilly Clay Burlesque* co. gave a poor performance to a large audience 9. *Tuscan* 12-14; fine-class performance and good business. —**MUSIC HALL**: Thomas S. Watson, manager: *Stock* co. in *The Hoop of Gold* 12-15; *Play and Passion* 12-14; good houses. —**BIJOU THEATRE** (John E. Stokes, resident manager): Alexander and Finn, Camille Vino, Prof. Giese, Sheridan and Forrest, Mason and Titus, McDonald and James W. Kennedy, the champion heavy weight lifter, make up a strong variety bill. Business good.

FITCHBURG.—**WHITEY'S OPERA HOUSE** (G. E. Sanderson, manager): Aaron Woodhill in *Uncle Hirsh* 10; large audience.

SALISBURY.—**MECHANICS' HALL** (Andrews, Moulton and Johnson, managers): *Robby Gaylor* in *Sport McAllister* 10; good-sized and highly pleased audience.

WALTHAM.—**PARK THEATRE** (William D. Bradstreet, manager): *The Struggle of Life* 12-13; fair business.

FEARON.—**ACADEMY OF MUSIC** (William J. Wiley, manager): The Rooney Family 10, in *Lord Rooney* to large business. *The Danger Signal* 12, with lots of scenes to a large house. Rosalie Morrison was no. with the co. having gone to New York ill with nervous prostration. Miss Russell gave her part. Thomas E. Murray in *The Voodoo* 13, to light business.

NEW YORK.—**GRAND THEATRE** (Thomas P. Boyd, manager): John T. Kelly, supported by Mattie Vicker, Florry West, and a good co. in the Irish comedy. McFee of Dublin, to good business 12-14.

PARSON SPERRY THEATRE (W. J. Burgess, manager): Katie Emmett in *The Waits of New York* 12-13.

PRESTON.—**LOVE OPERA HOUSE** (Miller and Ellick, managers): *Fast Mail* 12; good business.

ROXBURG.—**KEAR OPERA HOUSE** (A. H. Murray, manager): Jack Daily and Ella Leeds 10-12; poor business. *Jack and the Bean Stalk* 13, 14; fair business.

SEAGATE.—**OPERA HOUSE** (J. J. Osborn, manager): The Jeanne Winston Opera co. in *La Perichole* to a good house 12.

NEW HAMPSHIRE.

MAINE.—**THEATRE** (A. H. Davis, manager): *A Busy Day* pleased a good house 9. *Lucie's Minstrels* gave a good performance to a fair house 12.

CONCORD.—**WHITE'S OPERA HOUSE** (C. C. White, manager): The season at this house opened 9 with *Uncle Hirsh*; business large.

NEW JERSEY.

NEWARK.—**WHITE'S NEWARK THEATRE** (Col. William H. Morton, manager): Evans and Boey in *A Parlor Match* 12-14; full houses. *The Old, Old Story* to a fair house 15. E. E. Van's Limited Mail 19. —**JACOB'S EX-WORKS OPERA HOUSE**: Good Old Times crew large houses 12-17. *Police Patrol* 19-21. —**WALSH'S 5 OPERA HOUSE** (Fred. Walden, manager): *Gus Hill's World of Novelties* drew crowds 12-17. Estelle Wellington was repeatedly applauded. *Rent-Sentinel* co. 12-16.

LONG BRANCH.—**BROADWAY THEATRE** (Neese Cannon, manager): *The Burgrar* 12; good business; fine performance. —**OPERA HOUSE** (George M. Cawle, manager): *Minnie Lester* 12; good houses. —**OCEAN THEATRE**: *Oliver Benson in The Plunger*; better than ever; business large.

WILMINGTON.—**HORNOKES THEATRE** (W. S. Rose, manager): *Telephonie*, a sprightly burlesque, drew fair houses 12-17. *The Kid* will be the next attraction. —**ITEMS**: Manager Ross closes his house 12, the booking for this date not suiting him. Mr. Ross is determined never again to present nothing but good attractions. —Cronheim's Theatre will open 22.

TRINITY.—**TAYLOR OPERA HOUSE** (John Taylor, manager): Ullie Akerstrom and co. presented *Miss Roarer* 8-10 at popular prices to good business. Harry Lucy and a strong supporting co. gave a fine performance of *The Planter's Wife* 12. Business large.

TRINITY.—**TAYLOR OPERA HOUSE** (John Taylor, manager): *Evans and Boey* in *A Parlor Match* to a full house 8. —**LELAND OPERA HOUSE** (H. P. Soulard, manager): Held in Slavery, afternoon and evening, to fair houses. *Nett Burgess*: County Fair co. 10 opened to a large audience 12 for three nights and matinee. —**FAMILY THEATRE** (C. W. Smith, manager): *Hart's Novelty* 12-20. —**CASSETT** (Thomas Barry, manager): International Vandales 12-20.

BUCKHORN.—**LCVORUM THEATRE** (H. E. Wolff, manager): *The White Squadron* 12-17; large and well-pleased audiences. Dr. Bill next. —**ACADEMY** (H. E. Jacobs, manager): *The Midnight Alarm* 12-17; large business. Tony Pastor's *Vauville* co. tested the capacity of the house 12-17. —**MUSEUM** (H. E. Jacobs, manager): *Held in Slavery* 12; large.

CORPLAND.—**OPERA HOUSE** (Warner Rood, manager): Reno and Ford's *Joshua Simpkins* co. 12, good business. The season here opened good.

CONNING.—**OPERA HOUSE** (A. C. Arthur, manager): Old Homestead 12; delighted audience. The S. R. O. sign was put out before the doors were opened. Receipts, \$100. Held in Slavery 12; large audience.

JAMESBURG.—**ALLEN'S OPERA HOUSE** (A. E. Allen, manager): Frank Mayo presented Davy Crockett 12 to a well-pleased audience. The Old Homestead 12 to a big house; everybody delighted.

BROOKVILLE.—**SHATTUCK OPERA HOUSE** (Charles A. Bird, manager): Frank Mayo in Davy Crockett drew a large house 7. The Old Homestead stood to S. R. O. 12. —**ITEMS**: Manager Bird will resign the position he has so ably filled for the past nine years, much regretted by all patrons of the house. Charles L. Purrington, of the Ocean Opera House, will succeed Mr. Bird. He will retain control of the Ocean house, the two being managed jointly by S. R. O. A reform long needed.

TRIUMPH.—**WIL-US OPERA HOUSE** (H. L. Hulius, manager): Francesca Redding to good business 12-17.

GOVINDAVILLE.—**MEMORIAL OPERA HOUSE** (Will E. Gant, manager): O'Dowd's *Neighbors* 12; fair business. *A Fair Rebel* 12; good house. Agnes Herndon and her excellent co. in *La Belle Marie* 12; big business.

ELGIN.—**MAHON AVENUE THEATRE** (Wagner and Reis, managers): *Dark* —**OPERA HOUSE** (Wagner and Reis, managers): *The Old Homestead* 12; large and highly pleased audience. *George M. Cawle* Opera co. 12-17; good business. —**ITEM**: Local Manager Smith, of the Opera House, announces that hereafter infants in arms will not be admitted to the house without paying an admission fee of \$1. A reform long needed.

BUDDER.—**OPERA HOUSE** (F. Fox, manager): *Uncle Tom's Cabin* 12; largest house of the season.

PORT JERVIS.—**THEATRE NORMANDE** (Will S. Evans, manager): Dr. Bill 12; large audience; excellent performance.

NEW YORK.—**ACADEMY OF MUSIC** (J. A. Wallace, manager): Lillian Kennedy in *She Couldn't Marry* Three drew well and pleased. *A Fair Rebel* canceled by Manager Wallace 12. Joseph Murphy as *Robby Gaylor* 12.

DOUG (Harry Davis, manager): Continued good business.

BUTLER—**AMERICAN OPERA HOUSE** (F. M. Keene, manager): Jean Vassine in *The Painter's Daughters* 12-13; fair houses.

OMAHA—**OPERA HOUSE** (Theodore F. Barron, manager): White and Brock's Comedy co. booked for 22-23; did not appear, having stranded in *Seattle*.

PLATTSBURGH—**OPERA HOUSE** (R. X. Smith, manager): J. Z. Little's *World* 12; satisfactory business.

WILMINGTON—**OPERA HOUSE** (B. C. Potts, manager): The remodeled Opera House was opened 9 by Henshaw and Ten Broek with *The Nabobs* in a very large house. Daniel A. Kelly, with his *Shadow Detective*, drew another large house.

PITTSBURGH—**MUSIC HALL** (W. D. Evans, manager): Katie Rhodes 9-10; fair business.

SCRANTON—**ACADEMY OF MUSIC** (M. H. Burdette, manager): The Old Homestead 5; packed house. Mr. and Mrs. Sidney Drew in *That Girl from Mexico* 6, 7 to fair business. *The Grey Mare* 9-10; large and refined audience.

CHICAGO—**PARK OPERA HOUSE** (John W. Kerr, manager): Baker Opera co. 5-11; fair business. Frank Mayo opened in *Davy Crockett* 12 to a good house. James Mario Dossell left the Baker Opera co. here to join the *Tar and Tarter* co.

ALLENTOWN—**MUSIC HALL** (R. H. Whitesell, manager): Two Old Comedies 2; attendance much better than the co. deserved. The only redeeming feature was the singing and dancing by the quartette of young women. Mr. and Mrs. Sidney Drew presented *That Girl from Mexico* 10. The play is a three-act comedy and is brilliant in fun. Small audience. The Open Gate was given as a curtain-singer.

BELTON—**GRAND OPERA HOUSE** (Grinch and Co., managers): Keller amused a large and delighted audience 5. Jane Coombs in *West House* 6; small house.

WILKES-BARRE—**GRAND OPERA HOUSE** (John E. Murphy, manager): Bartholomew's Equine Parades 2; good business.

WILLIAMSPORT—**GRAND OPERA HOUSE** (L. F. Waiters, manager): *That Girl from Mexico* 2; fair business; very good attraction. *The Shadow Detective* was enthusiastically received by a large audience 2.

CASTLE—**FULTON OPERA HOUSE** (B. and C. A. Becker, managers): *The Shadow Detective* drew a tap-heavy house 6. Lodgers Taken in 7; light house. The play and co. were so inferior that the managers of the Opera House refused to allow them to appear 8. *Telephones* pleased a large house.

BRADFORD—**WA. NER OPERA HOUSE** (Wagner and Reis, managers): Frank Mayo in *Davy Crockett* no; good attendance. *Vreeland's Minstrels* 12; fair house.

WILLIAMS—**LYRIC OPERA HOUSE** (L. G. Quinter, manager): *The Grey Mare* opened the house 8 to S. R. O. Two Old Comedies 10; large and disinterested audience. Primrose and West's *Minstrels* 12; good-sized and pleased audience. Spectacles good—**ACADEMY OF MUSIC** (W. G. Elliot, manager): The Old Homestead 8; large audience.

READING—**ACADEMY OF MUSIC** (John D. Mishler, manager): Mr. and Mrs. Sidney Drew gave a very clever performance of *That Girl from Mexico* 3, 4. *New York Day* by Day was well presented to a large house 12. **GRAND OPERA HOUSE** (George M. Miller, manager): Daniel A. Kelly's performance of *The Shadow Detective* was well received by a large audience 12.

LEHIGH—**FISHER OPERA HOUSE** (George H. Spang, manager): The regular season was opened 9 by Widow Murphy's Goat to a full house. Audience well pleased. *Bartholomew's Equine Parades* 12-13; J. K. Emmet in *Fritz* 20.

JOHNSON—**ADAM'S OPERA HOUSE** (Alexander Adair, manager): The *Noss Family* gave a very enjoyable musical entertainment to a large house 10. **EDEN MUSIC** (Harry Davis, manager): The new faces this week are Alfred Pilgrim, Rose Calahan, Milton Lyons, Kinzo-Kanzo, Joe Clancy, Crimmins and Taylor, Pete Lamar, Mart Haley, Ella Saunders, Lillian Melbourne, and Price and Frazar.

RHODE ISLAND.

PROVIDENCE—**OPERA HOUSE** (Robert Morrow, manager): Across the Potomac 5-11; good houses. *A Trip to Churtona* 12-14; excellent business. George Thatcher's *Minstrels* 15-17; big advance sale. John L. Sullivan in *The Man From Boston* 18-20.

R. F. KEITH'S OPERA HOUSE (E. R. Ryman, local manager): The Police Patrol opened 18 to S. R. O. *The Voodoo*, or, *A Lucky Charm* 19-20. **LOTHROP'S MUSEUM** (William C. Chase, local manager): May Prindle, supported by Jay Hunt and Lothrop's stock co. in *The Wages of Sin* drew large houses 5-10. Sentenced to Death 12-17; *Lucky Ranch* 18-20.

READING—**GRAND OPERA HOUSE** (M. A. Bosciev, manager): Kilarney and the Rhine 6; fair business. Devil's Auction 12; largest audience of the season.

TACOMA—**THEATRE** (S. C. Heilig, manager): Von Verson 6, 7; fair houses.

third act.—Manager Staub wears an unusually happy smile now—a bouncing baby boy the cause.

MEMPHIS—**THE VENDOME** (Staub and Smith, managers): *A Breezy Time* 8-10; good houses. George Wilson's *Minstrels* drew fairly well 11-12; *Lilie Evans* 13, 14; *Simplicity* 15, 16. *The Bijou* (Brown, Grogan and Beilly, managers): *Kansas* did a prosperous business 12-13. The Weston brothers in their musical comedy, *The Way of the World*, 14-17.

CHATTANOOGA—**NEW OPERA HOUSE** (Paul R. Albert, manager): Prescott MacLean co. 9, 10; and matinee to large matinee but light business at night; performance very satisfactory.

GALLATIN—**TOMSKIN'S OPERA HOUSE** (H. A. Holmes, manager): The house was opened 9 by Weston Brothers in *Way of the World*; fair-sized audience; performance very poor.

TEXAS.

SAN ANTONIO—**GRAND OPERA HOUSE** (J. R. Tendick, manager): The amateurs anticipated the professionals this season in the opening of the Grand. *Pinotage* was presented 5, 6 by the Club's Mutual Aid Society to packed houses.—*ITEMS*: J. P. Curran, who is Manager Tendick's assistant, states that if managers will send him the business for the "ups" he will see that they will be properly drilled.—*The Dramatic Mirror* will always be found on file at the Opera House, and on sale at the newsstands of Bainbridge and Coroner's Alamo Street; T. B. Johnson, on Houston Street, and at Sach's, opposite Menger Hotel.—Al. Berry, brother of Joe and Matt Berry, well known to the profession, have settled in San Antonio for good.—E. E. Whitmore, the genial gentleman under the Boyd Opera House, will be in San Antonio this Winter again.

AUSTIN—**MILLETT'S OPERA HOUSE** (McCabe and Young's Colored Minstrels to a top-heavy house 7.

TEXARKANA—**GRAND OPERA HOUSE** (Erlich Brothers, managers): The Georgia Minstrels opened the season 5 to a large house, principally gallery.

BEAUMONT—**GRAND OPERA HOUSE** (Schwarz and Mike, managers): McCabe and Young's Minstrels 12. La Regalencia 13, followed by Fitz and Webster's *Breezy Time* Oct. 1.—*ITEMS*: E. L. Roy, advance representative for McCabe and Young, dropped in 5, and registered in your correspondent's book of records.—The house is all in readiness for the season, and we anticipate a good one. First-class attractions have been booked to appear. Numerous photos have been added to the office of Jacob Schwarz, and he now has a collection of over 1,000.

UTAH.

SALT LAKE CITY—**THEATRE** (C. S. Burton, manager): Alabama 7; excellent business. The Junior Partner 8-10; poor business.

MEETTLEBORO—**OPERA HOUSE** (Lucier's Minstrels to a full house 8; excellent co.

UTAH—**GRAND OPERA HOUSE** (Fitzgerald and Jacobs, managers): *La Belle Dame sans Merci* 12-13; good—**ACADEMY OF MUSIC** (W. G. Elliot, manager): The Old Homestead 8; large audience.

WICHITA—**GRAND OPERA HOUSE** (L. F. Waiters, manager): *The Grey Mare* opened the house 8 to S. R. O. Two Old Comedies 10; large and disinterested audience. Primrose and West's *Minstrels* 12; good-sized and pleased audience. Spectacles good—**ACADEMY OF MUSIC** (W. G. Elliot, manager): The Old Homestead 8; large audience.

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LEADER COMEDIANS: San Francisco, Cal., Sept. 26 Oct. 1.

LIMITED MAIL: Newark, N. J., Sept. 19-24. Harrisburg, Pa., 20. Altoona 22. Johnstown 26. McKeesport 29. Beaver Falls 30. Akron, O., 2. Cleveland 3-8.

LAST PARADE: Youngstown, O., Sept. 20. Akron 21. Lima 22. Springfield 23. Dayton 24. New York city 26. Oct. 8.

LAST DAYS OF POMPEI: Cleveland, O., July 26— indefinite.

LEWIS MORRISON: Montreal, P. Q., Sept. 12. Ottawa, Ont., 26. Brockville 28. Kingston 29. Belleville 30. Peterboro Oct. 1. Toronto 3-8.

LYCEUM THEATRE (Frohman's): Chicago, Ill., Aug. 29— indefinite.

LOST IN NEW YORK: Detroit, Mich., Sept. 10. 24. Grand Rapids 26. Oct. 1. Chicago, Ill., 3-8.

LOLLIAN LEWIS: Brooklyn, N. Y., Sept. 19-24.

LORE ROONEY: Rochester, N. H., Sept. 2. Portland, Me., 2. Rockland 26. Bath 27. Lewiston 28. Portsmouth 29. N. H., 2. Lynn, Mass., Oct. 2. Framingham 3. Ware 4. Pittsfield 5. Northampton 6. Westfield 7. Newport, R. I., 8.

LATER ON: Chicago, Ill., Sept. 10-24. St. Louis Mo., 26. Oct. 1. Milwaukee, Wis., 1-8.

LESLIE DAVIS: Topeka, Kan., Sept. 20. Junction City 21. Abilene 22. Salina 24.

LITTLE NUGGET: Meridian, Miss., Sept. 20. Mobile, Ala., 21. New Iberia, La., 22. Orange, Tex., 23. Beaumont 24. Houston 25. Galveston 27. San Antonio 28. Austin 29. Corsicana 30. Fort Worth Oct. 2. Dallas 3. Denison 4. Greenville 5. Bonham 6. Tyler 7. Nacogdoches 8.

LIGHTS OF LONDON: Boston, Mass., Sept. 19-24.

LIZZIE EVANS: Little Rock, Ark., Sept. 20. Hot Springs 21. Hope 22. Texarkana 23. Bonham, Tex., 24. Denison 25. Sherman 27. Dallas 28. Fort Worth 29. Tyler 30.

L. ALBERT BROTHERS: Lawrence, Kans., Sept. 20. Topeka 21. Des Moines, Ia., 22-24. Omaha, Neb., 26. Oct. 1.

LEAVES OF SHANOR: Duluth, Minn., Sept. 20. Red Wing 21. Mankato 22. Sioux Falls, So. Dak., 23. Sioux City, Ia., 24-26.

LYCEUM THEATRE (Sharp's): Montgomery City, Mo., Sept. 19-24.

LITTLE GOLDIE: Norfolk, Va., Sept. 21-24.

LITTLE TRICKS: Hastings, Mich., Sept. 20. Lowell 21. Building 22. Big Rapids 23. Grand Haven 26. Kalamazoo 27. 28.

LITTLE TIPPETT: Spokane Falls, Wash., Sept. 20.

LITTLEBEE ROWELL: Marion, O., Sept. 20. Lancaster 21. Circleville 23. Washington C. H., 24. Chillicothe 25.

MR. AND MRS. ROBERT WAYNE: San Jose, Calif., Sept. 19-24. Bowing Green 25. Oct. 1.

MCCARTHY'S MISSES: New Orleans, La., Sept. 18-22. Nashville, Tenn., 26-28. Memphis 29. Oct. 1. St. Louis, Mo., 3-8.

MELTON NORMES: Kansas City, Mo., Sept. 19-24. Decatur, Ill., 2. Lincoln 27. Quincy 28. Fort Madison, Ia., 29. Rock Island, Ill., 30. Burlington, Ia., Oct. 1. Dubuque 2. Decorah 4.

MIDDAUGH COMEDY: Mt. Pleasant, Mich., Sept. 20. Cope 21. Reed City 22. Ludington 23. Manistee 24. Traverse City 25. Cadillac 27. Kalkaska 28. Petoskey 29. Cheboygan Oct. 1.

MAUDIE HILLMAN: Wickford, R. I., Sept. 20. 21. Wakefield 22. Norwich, Conn., 26-28. Oct. 1. New London 29.

MAUD ATKINSON: Sidney, O., Sept. 19-24. Eaton 26-28.

MISS HELVETT: Cincinnati, O., Sept. 19-24. Cleveland 26 Oct. 1. Boston, Mass., 3-7.

MAY BRITTON: Oshkosh, Wis., Sept. 19-24. Antigo 25 Oct. 1. F. du Lac 3-8.

MARGARET WATSON: Ste. Helene, Mont., Sept. 20. 21. Butte City 22. Anaconda 23. Missoula 24. Spokane Falls, Wash., 25. Ellensburg 26. Seattle Oct. 1. Portland, Ore., 2-8.

MARIA-MARION COMEDY: Brockton, Mass., Sept. 20. Lynn 21. Worcester 22. Chelsea 23. Concord, N. H., 24. Montreal, P. Q., 26-28. Oct. 1.

MARY WILLIAMS: 8th-neck-and, N. Y., Sept. 19-24.

MARY POTTER AND KYLIE BILLIE: Boston, Mass., Sept. 19-24. Oct. 8.

MARY LOUISE ARGES: E. & P. Point, So. Dak., Sept. 20. Akron, Ia., 21. Sioux Falls, So. Dak., 22-24. Mitchell 25.

MEDLINE MERLE: Willimantic, Conn., Sept. 19-24. Westfield, Mass., 25. Holyoke 26. Marlboro Oct. 1. Waltham 8. Woonsocket, R. I., 24. Fall River, Mass., 5-6.

MABEL PAIGE: Tar-well, W. Va., Sept. 19-24. Pomeroy 26 Oct. 1. Bedford City 3. Farmville, Va., 4-7. Lynchburg 8.

MADER AND MAE: Milwaukee, Wis., Sept. 19-24.

MOON AND VAUGHN: Ithaca, N. Y., Sept. 19-24. Mt. Pleasant 26 Oct. 1.

MARIE HUBERT PROHAN: Chippewa Falls, Wis., Sept. 20. Eau Claire 21. Minneapolis, Minn., 22-24.

MAT JACK (Walter Sanford's): Pittsburgh, Pa., Sept. 19-24. Toronto, Ont., 26-28 Oct. 1. Montreal, P. Q., 3-8. New York city 10-15.

NEUTRAL GAS: Brooklyn, N. Y., Sept. 19-24. Brooklyn, N. Y., 26-28 Oct. 1. New York city 12-15.

NEUTRUM WATSON: Washington, D. C., Sept. 19-24. Baltimore, Md., 26-28 Oct. 1. Boston, Mass., 3-8.

NEW WING: Boston, Mass., Sept. 19— indefinite.

NOBODY'S CLAIRE: Philadelphia, Pa., Sept. 19-24.

NORTHERN LIGHTS: Menominee, Mich., Sept. 19-24.

NOSS JOLLIET: Emleton, Pa., Sept. 20. Clarion 21. Kittanning 22. Shamokin 23. S. withport, Pa., 27. Port Allegany 28. Renovo 29. Shamokin Oct. 3. Clinton, N. J., 4. Woodbridge 6.

KAT C. GOODWIN: Indianapolis, Ind., Sept. 19-24.

THE OPERATOR (Two Stars): Chicago, Ill., Sept. 19-24. Milwaukee, Wis., 25-28 Oct. 1. St. Paul, Minn., 3-4.

THE OPERATOR (Two Stars): Chicago, Ill., Sept. 19-24. Milwaukee, Wis., 25-28 Oct. 1. St. Paul, Minn., 3-4.

TRIP TO CHINATOWN: New York city Nov. 4— indefinite.

THATCHER'S TUXEDO: Salem, Mass., Sept. 20. Woonsocket, R. I., 21. Fall River, Mass., 22. New London, Conn., 23. Hartford 24. Baltimore, Md., 26 Oct. 1. Washington, D. C., 2-8.

THE SHARSHOCK: Chicago, Ill., Sept. 19-24.

THE COLONEL: Talladega, Ala., Sept. 20. Birmingham, Meridian, Miss., 21. Jackson 22. Vicksburg 23. New Orleans, La., 24. Oct. 1.

THE TELEPHONE: Paterson, N. J., Sept. 19-24.

THE STOWAWAY: New Westminster, B. C., Sept. 20. Fair Haven 21. Port Townsend 22. Portland, Ore., 23. Albany 24. Eugene City 25. Marysville, Cal., Oct. 1. San Diego 5.

THE Voodoo: Providence, R. I., Sept. 19-24. Boston, Mass., 25-28 Oct. 1. Lawrence's, Haverhill 4. Manchester, N. H., 5. Lowell, Mass., 6. Salem, Mass., 7-8.

WEHR AND FIELDS' SPECIALTY: Baltimore, Md., Sept. 19-24.

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WEINER'S MINSTRELS: New Haven, Conn., Sept. 19-24.

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WEINER'S MINSTRELS: New York city Sept. 19-24.

WEINER'S MINSTRELS: Newark, N. J., Sept. 19-24.

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